

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

SUMMER READING  
July/August 2014

# CLEVELAND ART



Dear Members,

Last month I announced the selection of Dr. William M. Griswold as the tenth director of the Cleveland Museum of Art. With our expansion finished and our 100th anniversary coming in 2016, this is an incredible moment in the museum's history, and we couldn't have found a better candidate to lead us into our second century.

Bill Griswold is currently the director of the Morgan Library & Museum in New York City. When he assumes his duties here on August 18, he will bring a depth of experience gained in America's leading museums, including the J. Paul Getty Museum, the Minneapolis Institute of Arts, and the Metropolitan Museum of Art, as well as an expertise in Italian drawings from the Renaissance and the 18th century.

It has been a privilege and a pleasure to broaden my service to the museum during my time as interim director. I'm looking forward to working with Bill as a board member, having gained great new insight into the operations of the museum and the priorities of the people it serves. I want to thank the entire museum community—from the staff and board to the members to people who may have recently come here for the first time and went home feeling part of this place—for your patience over the past several months during a challenging time of transition. Now we can look forward to a very bright future under Bill Griswold's leadership. Please see the article on page 4 to learn more about the new director and his vision.

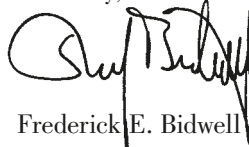
Meanwhile, as has become our tradition, we offer our annual "summer reading" issue of this magazine. After our article with Bill Griswold, we have curator

Sonya Rhie Quintanilla's story about the *Yoga* exhibition that runs through September 7, followed by curator Sinéad Vilbar's article about Cleveland's recent collaboration with the national museums of Japan. Guest curators Dana Cowen and Lisa Kurzner offer pieces about, respectively, Albrecht Dürer's images of women and a 1960s and '70s movement in photography. Sheri Walter winds up the exhibitions articles with a preview of shows scheduled for 2015.

Next, chef partner Douglas Katz of Provenance restaurant shares his passion for locally sourced ingredients through the changes of season. Curator Stephen Fliegel welcomes loans of important armor from Austrian museums thanks to support from the Jack, Joseph and Morton Mandel Foundation, and curator Reto Thüring describes the permanent installation of a new outdoor sculpture by Jim Hodges, located in the Donna and Stewart Kohl Sculpture Garden. Curator Sue Bergh and conservator Samantha Springer recount recent work on the monumental Maya stele in the north galleries. Finally, we have articles about the ever-evolving streetscape of University Circle and the ever-useful resource of the museum archives.

Between reading all of that, come visit!

Sincerely,



Frederick E. Bidwell  
Interim Director

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## CLEVELAND ART

### COVER

**Yoga Narashimha,  
Vishnu in His Man-  
Lion Avatar** c. 1250.  
India, Tamil Nadu.  
Bronze; h. 55.2 cm.  
Gift of Dr. Norman  
Zaworski 1973.187

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## ON VIEW

**Yoga: The Art of Transformation**

Through September 7, Smith Exhibition Hall. The world's first exhibition about yoga's visual history explores yoga's meanings and transformations through works of art dating to nearly 2,000 years ago up to the 20th century.

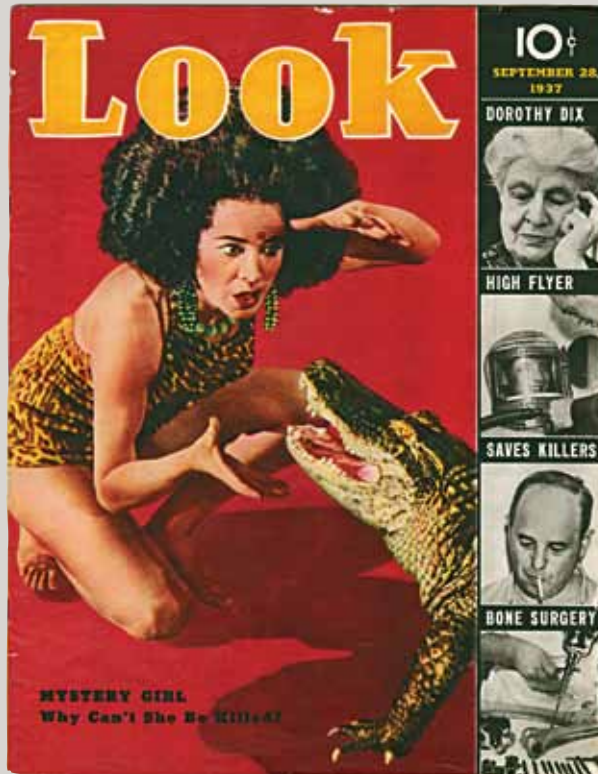
Organized by the Arthur M. Sackler Gallery, Smithsonian Institution.

**FREER | SACKLER**

THE SMITHSONIAN'S MUSEUMS OF ASIAN ART



Smithsonian



**"Mystery girl: why can't she be killed?"** *Look*, September 28, 1937. Des Moines, Iowa. Magazine; 34.1 x 26.6 cm. Private collection. The *Yoga* exhibition traces the influence of yoga into the 20th century.



**Conservation in Focus: Caravaggio's *Crucifixion of Saint Andrew*** Through September 14, Pollock Focus Gallery. The exhibition features ongoing conservation treatment of the museum's masterpiece by Caravaggio.

*The*  
**Lubrizol Foundation**

**Dürer's Women: Images of Devotion & Desire** Through September 28, prints and drawings gallery. This exhibition of more than 50 works from the CMA collection considers Albrecht Dürer's multivalent depictions of women over the course of his career.

**The Believable Lie: Heinecken, Polke, and Feldmann** July 20–November 30, photography gallery. Works by these artists, who came to prominence in the politically volatile 1970s, investigate the role of photographic imagery in consumer society, reviving surrealist aesthetics along the way.

**In Focus** Conservator Dean Yoder works on the Caravaggio painting whose restoration is the subject of the current focus gallery exhibition.

**The Netherlandish Miniature, 1260–1550** Through December 7, gallery 115. Works of the later Middle Ages from the CMA collection.

**Parade the Circle: Celebrate 25 Years** Through August 10, education lobby. The exhibition celebrates Parade the Circle's 25-year history by showcasing works by artists and community members who have brought their memorable visions to life.



**25 Parades** This drawing by Nan Eisenberg represents an entry from the very first Parade the Circle in 1990.





# Director William M. Griswold

After service at the Met, the Getty, Minneapolis, and the Morgan, the tenth director of the Cleveland Museum of Art brings experience and imagination

**W**hen the appointment of William M. Griswold as the next director of the Cleveland Museum of Art was announced in May, museum professionals around the country nodded in approval. His range of experience and demonstrated commitment to the core values of this museum are a natural match for the CMA directorship at this moment in its history.

Since February 2008, Griswold has been director of the Morgan Library & Museum in New York, where he spearheaded the growth of the Morgan's collections, exhibition program, and curatorial departments, most recently adding photography as a focus. He oversaw a number of important exhibitions and scholarly exchanges with leading international museums, including the Louvre, London's Courtauld Institute, Munich's Graphische Sammlung, and Turin's Biblioteca Reale. The Morgan Library & Museum began as the private library of financier and philanthropist Pierpont Morgan and assumed its current role as a public institution in 1924. The Morgan is a museum, independent research library, musical venue, architectural landmark, and historic site. In October 2010, the Morgan completed the first-ever restoration of its original building, and that, in tandem with its 2006 expansion by architect Renzo Piano, has allowed the Morgan to provide visitors with unprecedented access to its world-renowned collections.


Attention to physical space is part of a necessarily broad perspective, Griswold says. "A museum is a collection. A museum is a building. A museum is people. A museum is embedded in its community. All these components are inextricable. In the case of Cleveland, the building is absolutely fantastic. It's an extraordinary civic space. The collection has never looked better. What I'm really excited about is reaching out into the community. It is imperative that a museum makes itself relevant to the broadest possible audience."

In the future, he feels, the museum's communication with the public will increasingly integrate technology. "Cleveland has been on the forefront of technology for some time. There's no question that technology is an increasingly important way of reaching existing and new audiences, especially younger people. Yet there's still an important role for print, which will continue to remain

popular. Nevertheless, I would expect more and more of our communication with the outside world to take electronic form."

Before his recent tenure at the Morgan, Griswold served as director of the Minneapolis Institute of Arts from 2005 to 2007, acting director and chief curator of the J. Paul Getty Museum in 2004 and 2005, and associate director for collections at the Getty beginning in 2001. Prior to joining the Getty, he was Charles W. Engelhard Curator and head of the department of drawings and prints at the Morgan Library starting in 1995. From 1988 to 1995, he was on the staff of the Metropolitan Museum of Art, first as assistant and then as associate curator in the department of drawings and prints. He earned his bachelor's degree at Trinity College, Hartford, Connecticut, and his Ph.D. at the Courtauld Institute of Art, London.

Already familiar with the Cleveland collection after decades in the museum world, he looks forward to digging deeper. "The Cleveland collection is astounding, as the world knows—or should know. Since I'm a specialist in drawings I know that collection especially well, but I'm also learning more about the outstanding quality of the museum's European old master paintings and sculpture. I'm just beginning to discover the extraordinary level of the collection of American paintings. And I have a personal affinity for Asian art and am particularly eager to delve into the Chinese and Southeast Asian collections. It's a tremendous privilege to have been selected to lead this museum, and I'm looking forward to getting to know Cleveland and northeast Ohio."

Interim chief curator Debbie Gribbon (also interim director of the CMA in 2009–10) has known Griswold for many years, and her assessment distills that of the broader museum community: "I couldn't say enough good things about Bill. I've known him for more than 15 years; indeed I persuaded him to come to the Getty Museum as my associate director for collections, and we have remained friends ever since. I simply can't imagine a better director for the Cleveland Museum of Art. Bill values the museum's past and has both the experience and imagination to lead it into its next century." 

# Yoga: The Art of Transformation

More than 100 masterworks trace the evolution from religious expression to popular culture

## EXHIBITION Yoga: The Art of Transformation

Through September 7, Smith Exhibition Hall

Organized by the Arthur M. Sackler Gallery, Smithsonian Institution

**Y**ears ago, in my previous curatorial post, I heard from my colleague Dr. Debra Diamond, the curator of South Asian art at the Arthur M. Sackler and Freer Gallery of the Smithsonian Institution, that she was planning an exhibition on yoga. I was struck with admiration for this brilliant idea. Arguably, no other topic or concept from India is more readily recognized in America today than yoga. What better way for the public to access a deep cross-section of art from India than through this ostensibly familiar theme? I am thrilled to have the opportunity to present *Yoga: The Art of Transformation* to audiences in Cleveland. This extraordinary assemblage of more than 100 masterworks plus rare publications includes a wide variety of media, spans the first to the 20th centuries, and has been lent by 34 institutions and private collections from the United States, Europe, and India. The scholarly achievements published in the lavishly

illustrated 328-page catalogue are reflected in the labels throughout the exhibition.

Today there are numerous types of yoga and a wide array of goals ranging from improved physical fitness to ultimate religious salvation. Works of art in the exhibition reveal that in ancient India there also were many groups who practiced different forms of yoga for the sake of achieving a wide range of goals, both worldly and salvific. Groups of practitioners disagreed on the degree of physical discipline and self-mortification that was necessary to reach enlightenment, which upon death would result in final liberation from the cycles of birth, death, and rebirth that are fundamental to the Indic worldview. The central image of an eighth-century ivory carving from Kashmir depicts the Buddha in a scene from his life story. The Buddha had grown up as a prince who decided to renounce society to seek an understanding



### Fasting Buddha

700s. India, Kashmir. Ivory; 12.4 x 9.5 cm. Leonard C. Hanna Jr. Fund 1986.70

**Shiva and Devi on  
Gajasura's Hide**

c. 1680. India,  
Himachal Pradesh,  
Basohli. Opaque  
watercolor on  
paper; 23.5 x  
16.2 cm. Edward L.  
Whittemore Fund  
1952.587

of the causes of suffering and the means to finding freedom from it. He moved from one teacher to the next, some of whom taught that in order to reach final liberation, he must engage in strict austerities, severe fasting, and long periods of meditation. He is shown seated in the earliest documented yogic *asana*, or posture—the full lotus—which was thought to be the most conducive for keeping alert for extended meditative sessions. His hands are in the *mudra*, or gesture, of meditation, with one hand lying atop the other, with elbows out to the side, spine straight, and eyes focused just beyond the tip of the nose. His figure is offset by a network of figures who attempt to distract him without success. He was an exemplary follower of the most radical forms of asceticism, working until his bones and veins were visible, but still failing by these means to reach enlightenment. The scene to the right shows him sitting up, eating sweet rice and milk offered by the village woman Sujata. That night, he would at last reach enlightenment and become a Buddha. This carving conveys the commentary that, according to the Buddhists, some ascetical groups were too fanatic, and it reveals the conflicting opinions regarding the practices of yoga and austerities.

Many works focus not only on the practitioners of yoga, but also on images of deities who model the practice of yoga and provide the visual depiction of the goal for the practice. For many yogis their practice is to imitate the Hindu god Shiva. A joyous painting probably made to be a focus for meditation by a Hindu practitioner shows the powerful four-armed Shiva and the personification of his *shakti*, or female creative energy, floating in rap-ture through the rainclouds. They are seated on an elephant skin, flayed from the demon that personifies unbridled lust and passions—



the physical body out of control—conquered by the powerful yogi, Shiva. He is smeared with white ashes from cremation grounds and adorned with a string of severed heads and poisonous serpents, indicating that he has no fear of death. Human yogis who follow Shiva do the same in order to become closer to him and reach their goal of reunification with him.

Some practices and methods of reaching liberation are described in texts that are recorded as having been revealed by powerful female emanations of *shakti*, called Yoginis, to high-level practitioners in yogic visions. Three celebrated life-size Yogini sculptures from South India have been reunited

for the first time in this exhibition. Alluringly feminine, their lithe but voluptuous bodies are presented in a looser yogic posture, perhaps suggestive of deviations from strictly traditional practices, and they all have four arms, connoting their superhuman abilities.

Aspects of Yoginis were appropriated and capitalized upon by modern circus performers, such as the French Koringa. The tenth-century stone sculpture of a Yogini wears mismatched earrings: one poisonous snake and one crocodile. Koringa too purportedly can tame ferocious crocodiles through her powers achieved through

yogic discipline and mystical trances. Like the stone sculptures depicting Yoginis, Koringa's hair flies out wild and unkempt like a halo behind her head. Koringa wears a leopard pelt, reminiscent of the one worn by Shiva, and she has applied a large red dot at the location of Shiva's third eye of true knowledge or the Buddha's *urna*. Her image on a magazine cover (see page 3) and the popularity of her traveling act indicate that in the 1930s there was a market in the West for seeing the exotic and erotic as achieved through the practice of yoga, and perhaps there still is. 



**Yogini** 10th cen-  
tury. South India,  
Tamil Nadu, Ka-  
veripakkam. Stone  
(metagabbro).  
Arthur M. Sackler  
Gallery, Smithson-  
ian Institution, Gift  
of Arthur M. Sackler  
S1987.905



# Working with Japan

An exchange of exhibitions builds enduring relationships

**T**his year we have truly “seen amazing” in the form of an impressive international collaboration among the Cleveland Museum of Art, Tokyo National Museum, and Kyushu National Museum. In January, the exhibition *Admired from Afar: Masterworks of Japanese Painting from the Cleveland Museum of Art* opened at the Tokyo National Museum, and in February, *Remaking Tradition: Modern Art of Japan from the Tokyo National Museum* opened at the CMA. While the resplendent calligraphies, paintings, textiles, sculptures, and ceramics exhibited in the two rotations of *Remaking Tradition* have now safely returned home to Tokyo, the cooperation between Cleveland and Japan continues on into the summer, when *Admired from Afar* opens at its second Japanese venue.

After a successful run in Tokyo, where the show drew 104,865 visitors, it is now on view at the Kyushu National Museum from July 8 to August 31. Kyushu is

by far the newest member of Japan’s national museum system. While the Tokyo, Nara, and Kyoto national museums all opened in the final decades of the nineteenth century, Kyushu National Museum, located in the city of Dazaifu in Fukuoka Prefecture in southern Japan, arrived on the scene in 2005 after ten years of planning and construction. The museum’s architect, Kikutake Toyonori (1923–2011), was a founding member of the Metabolist group, architects who were guided by the concept of the organic growth and renewal of urban spaces. Its vast glass façade reflects incredible vistas of the lush landscape surrounding the building. Like Cleveland’s new museum expansion designed by architect Rafael Viñoly, the Kikutake building brings the museum environment into accord with the sensibilities of the contemporary museum visitor.

Curators at the Kyushu National Museum have created a second loan exhibition to complement *Admired from Afar*. Its cheerful title, which translates to *Reunited Across the Ocean: Friends of the Cleveland Museum*, captures the spirit of cooperation between the CMA and its Japanese counterparts. In the United States, the paintings included in *Admired from Afar* serve as important ambassadors for Japanese artistic achievements. In Kyushu, they will be joined by their *nakamatachi*—their buddies, or their “inner circle,” works of art that remain in Japanese collections and closely relate to them. In one case, the exhibitions bring back together under one roof paintings that are said to have once belonged to the same six-panel folding screen. These are two ink-painted hanging scrolls by the artist Sōami, the 16th-century painter who curated the Ashikaga shogunal collection. As explained by Kyushu National Museum curator Hata Yasunori, the paintings are thought to have originally been part of a folding screen, and later remounted as separate hanging scrolls when the screen was disassembled. The other painting is preserved in a private collection in Yamagata Prefecture. We know from a small-scale sketch by a Kano school painter of the Edo period (1615–1868) that the painting in Japan corresponds to the first two panels of the right-hand screen of a pair, while the Cleveland painting was once the final two panels of the same screen. In this way, curators in Kyushu have engaged not just their visitors but also other institutions and collectors in the appreciation of Cleveland’s collection.



**Kyushu National Museum** A view of the approach

## THE JAPAN FOUNDATION

### Japan Foundation Supports *Remaking Tradition: Modern Art of Japan*

“It is my sincere hope that the people of Cleveland as well as all the visitors to the exhibition not only enjoy and deepen their understanding of Japanese art but also bring a little bit of ‘Japan’ back to each of their homes,” said Tomomi Tanikawa, associate program officer for the Japan Foundation, speaking on behalf of Junichi Chano, the foundation’s director general at that time. To celebrate the opening, Ms. Tanikawa and leadership from the Tokyo National Museum took part in a ceremonial ribbon cutting on February 15 in Cleveland, marking not only the opening of the exhibition but also honoring the collaborative efforts of curatorial staff from both museums.

Headquartered in Tokyo, the foundation is dedicated to facilitating cultural exchange initiatives around the world. Recognizing the international collaboration evident in *Remaking Tradition*, the foundation awarded a grant to the Cleveland Museum of Art to help offset costs associated with the exhibition and accompanying publication.

*Remaking Tradition* was particularly well positioned for support from the foundation as the exhibition furthered a dialogue between modern Japanese art and the modern European art that is one of the core strengths of the Cleveland collection. In addition, the exhibition brought a fresh perspective on newer Japanese art forms to northeast Ohio audiences who are likely more familiar with the traditional arts of Japan. The cross-cultural exchange was initiated a month earlier as the Tokyo National Museum opened the well-attended *Admired from Afar: Masterworks of Japanese Painting from the Cleveland Museum of Art*, which continues to tour in Japan.

“*Remaking Tradition* is here thanks to a historic cultural exchange, a partnership between two of the world’s great museums,” said interim director Fred Bidwell at the Cleveland opening. “And I would like to especially thank the Japan Foundation. With your generosity, you have brought Cleveland and Tokyo just a bit closer together.”



**Thundering into Town** Kyushu National Museum's advertisements for the exhibition feature bold graphics and a stylized lightning bolt to go along with an image of the deity Raijin, the God of Thunder, taken from a screen painting in CMA's collection.

# ハリウッド美術館展

## 名画でたどる日本の美

Admired from Afar: Masterworks of Japanese Painting from  
THE CLEVELAND MUSEUM OF ART

平成26年 7月8日 火 TUE 8月31日 日 SUN



The catalogue for *Admired from Afar* was co-written by curators from the Tokyo and Kyushu National Museums. An introductory essay by Tokyo National Museum's Matsu-shima Masato, also a principal author of the catalogue for *Remaking Tradition*, explains the basics of how to appreciate pre-modern Japanese art—an action just as unfamiliar to many people in today's Japan as it may be anywhere else in the world. The catalogue is also punctuated throughout with brief focus essays on individual works in the collection, from early Buddhist paintings to screen paintings. Despite the exhibition's title, the show also contains a selection of masterworks of Chinese painting, as well as four important Western paintings that traveled to Japan with the Asian paintings to provide a sense of the breadth and quality of Cleveland's holdings beyond Asian art. CMA curator William Robinson provided catalogue entries on the European paintings, and a notable contribution by Tokyo National Museum Chinese painting curator Tsukamoto Maromitsu gives an overview of the relationship between

Cleveland's Chinese paintings and the reception of Chinese art in Japan through the lens of collecting history.

*Admired from Afar* and *Remaking Tradition* mark the second time the Cleveland Museum of Art has exchanged exhibitions with major museums in Japan. In 1998 the CMA sent works from its Chinese, Indian, Japanese, and Chinese collections to Japan for an exhibition titled *Highlights of Asian Painting from the Cleveland Museum of Art*. The exhibition included 99 paintings and a Japanese lacquer jar with a painted lacquer design of monkeys, and was accompanied by a catalogue published by the Suntory Museum in Tokyo with an introductory essay by Michael Cunningham, then Cleveland's curator of Japanese and Korean art. The entries on the individual

works of art were written by a team of curators from the CMA, Nara National Museum, Yamato Bunkakan, and Suntory Museum. Nara National Museum served as the first venue, and Suntory Museum the second. In the summer of the same year a selection of masterworks of Buddhist art from the Nara National Museum were exhibited in Cleveland. The show, *Buddhist Treasures from Nara*, featured numerous works designated Na-

tional Treasures or Important Cultural Properties by the Japanese government. Its companion catalogue included essays by two eminent U.S.-based scholars of Buddhist art, Yale University's Mimi Yienpruksawan and the late John Rosenfield of Harvard University, as well as entries by Cunningham.

International exchanges such as these not only provide regular museumgoers across the globe with rare opportunities to see important works of art, but also strengthen bonds between new generations of scholars. As a young student entering graduate school in the summer of 1998, I eagerly read the catalogue for *Buddhist Treasures from Nara*, which not only gave me clear overviews of the rich artistic history of Japan's ancient capital in English at a time when I was still learning to read Japanese at an academic level, but also inspired me to imagine what I might be able to do in the future to bring Japanese art to a broader audience. 🏠



### REUNITED ACROSS THE OCEAN

These two paintings were once part of the same folding screen.

**LEFT Landscape** Sōami (Japanese, ?–1525). Muromachi period (1392–1573), 16th century. Section of a six-panel folding screen remounted as a hanging scroll; ink on paper. Private collection, Japan

**ABOVE Landscape** Sōami. Muromachi period (1392–1573), 16th century. Section of a six-panel folding screen remounted as a hanging scroll; ink on paper. John L. Severance Fund 1963.262

# Dürer's Women

Printmaking, feminine authority, and the communication of ideas

In addition to his work as a painter and draftsman, German artist Albrecht Dürer (1471–1528) was an exceptionally gifted and prolific printmaker. He achieved an astonishing degree of naturalism in a medium that relied on the manipulation of black lines rather than color to achieve light, shadow, and three-dimensional form. During his lifetime, fellow artists, patrons, and collectors celebrated Dürer's technical skill as well as the creativity he imparted in both common and esoteric subject matter.

The Cleveland Museum of Art has a remarkable collection of more than 200 prints by Dürer, with a quality and breadth that ranks it among the greatest in North America. The exhibition *Dürer's Women: Images of Devotion & Desire* presents a focused survey of over 50 of Dürer's popular and less well-known engravings, woodcuts, and etchings produced over the course of his career.

Although he succeeded as a painter, Dürer derived fame and financial stability from his prints. A shrewd



**The Virgin and Child Seated by the Wall** 1514. Engraving; 15 x 10.2 cm. Gift of The Print Club of Cleveland by exchange, and purchase from the Leonard C. Hanna Jr. Fund 1977.20

## EXHIBITION Dürer's Women: Images of Devotion & Desire

Through September 28, Prints and Drawings Gallery



**The Life of the Virgin: The Assumption and Coronation of the Virgin** 1510. Woodcut; 29 x 20.6 cm. Dudley P. Allen Fund 1959.99.19

businessman, he capitalized on the profitability and versatility of printmaking. Costs for materials such as paper and ink were cheaper than for painting, and the time required to produce a print was also considerably shorter. Furthermore, prints allowed for a greater degree of artistic freedom as Dürer could work without the provisions or restrictions stipulated by a patron. These advantages allowed him to create a multitude of devotional and secular prints for a broad socioeconomic audience that ranged from religious-minded individuals to humanists interested in classical and literary-based subjects.

Some of Dürer's most widely recognized and captivating prints feature women. While images of the Virgin and female saints provide the viewer with relatively straightforward iconography (the symbols that aid in the interpretation of a work of art), Dürer's prints of secular women, such as mythological goddesses, lovers, and ordinary housewives, tend to be more complex and nuanced. In several instances, the identities of the women he depicted as well as the specific meanings of these works remain ambiguous.

## Feminine Authority

All of the images in this exhibition feature women with varying degrees of feminine power and authority. For



#### Four Naked Women 1497.

Engraving; 19 x 13.1 cm. Gift of Howard E. Wise in memory of his parents, Samuel D. and May W. Wise, by exchange 1990.85

Dürer, the Virgin Mary represented the principal figure among these women. Venerated by medieval Christians for giving birth to Jesus and for her role as an intermediary between the faithful and God, Dürer engaged with the image of the Virgin throughout his life, devoting approximately 30 prints, 20 paintings, and more than 70 drawings to her. In addition to singular prints representing the Virgin and Child, Dürer published an entire woodcut series in 1511 dedicated to her life. Comprised of 20 prints, the *Life of the Virgin* presents significant events ranging from the circumstances of the Virgin's birth and her holy life with Jesus to her death and assumption into heaven. In all of his prints featuring the Madonna, Dürer emphasized her holiness, purity, and chastity, but perhaps most importantly, her maternal warmth and humanity.

In contrast to the Virgin's beneficent female authority, in Dürer's work the broader concept of feminine power often carried more negative connotations. Both secular and religious literature from the period warned of a woman's ability to influence and even dominate men with her beauty and sexuality. Many of Dürer's contemporaries explored a traditional theme in the visual arts known as the "Power of Women," which typically represented scenes from the Bible or antiquity wherein men were shown undone by womanly wiles. Although Dürer depicted women in other popular traditional themes having to do with love, morality, and the fleeting nature of life as seen in his *Promenade* of around 1497, it is important to note that Dürer refrained from portraying

such canonical depictions of biblical and classical women in his prints, instead choosing imaginative and often avant-garde ways to communicate concepts associated with the theme of feminine power.

Dürer's interest in Italian Renaissance humanism, a cultural movement that emphasized the study of classical arts and literature as well as individualism and critical thought, inspired him to explore mythological and allegorical subject matter of a more enigmatic nature. The artist's prints in this group, especially those featuring female nudity, are particularly equivocal, inspiring varied interpretations among scholars. For instance, the imagery of Dürer's *Four Naked Women* of 1497 has been associated with, among others, Venus and the Graces and the personification of the four seasons. While the figures' classical stances suggest such associations, the inclusion of a demon in the doorway to the



left of the women as well as the skull and bone at their feet conveys a more sinister subject, namely witchcraft. As the devil induces the women to perform a mysterious ritual, they in turn, through their fleshy nakedness and provocative poses, elicit carnal temptation from the presumably male viewer. For Dürer, the nontraditional subject matter provided an opportunity to publicly depict the nude female form while the conflation of classical imagery with cryptic iconography offered a thought-provoking conversation piece for his humanist circle.

#### The Communication of Ideas

Dürer's progressive printmaking skills and his inventive original subject matter quickly distinguished him from both his predecessors and contemporaries. As such, the images in *Dürer's Women* cannot be read as mere social commentary on the characteristic roles of women during the period. Rather, Dürer's depictions of various feminine archetypes serve as vehicles for theological, moral, philosophical, and intellectual discourse. Through representations of the female figure Dürer explored the complex intersection of faith and secular life. In other words, the female body acts not only as a devotional object that compels veneration as in *The Virgin and Child Seated by the Wall*, but also as an object of worldly desire that calls forth the perils of love, temptation, and the loss of self-control. The universality of such religious and profane subjects carries on, making Dürer's commentary on the human condition just as relevant today as it was in the 16th century. 🏠



# The Believable Lie

Photographs by Robert Heinecken, Sigmar Polke, and Hans-Peter Feldmann, 1968–80

## EXHIBITION The Believable Lie: Heinecken, Polke, and Feldmann

July 20–November 30, Photography Galleries

Since its inception in the early 19th century, photography has been considered a medium of truth-telling in the visual arts, supported by the potent pairing of single-lens reflex cameras and silver gelatin photographic papers. Yet since that time, artists have been deprogramming the documentary nature of the medium to their own ends. Staged photography, pseudo-documentary, trick collage imagery—whether for private amusement or as a public political statement—have fascinated artists throughout history. In the 1960s, conceptual artists adopted a pointedly rigorous attitude toward photography, using the camera to collect and archive deadpan actions in serial work, making uninflected images that neither dramatized nor accentuated a specific point of view. Again, photography as embodying fact lay at the heart of these efforts. By the 1970s, such photographic work was prevalent in museum exhibitions in the United States and in Europe, beginning with the *Information* show at the Museum of Modern Art in 1970, where photography was integrated with mail art, painting, and sculpture. But with the Vietnam War occupying the nightly news in America, and social unrest affecting much of Europe, suddenly photography, as a medium well suited to media commentary, was thrust into the limelight as an agent for change.

The three artists included in *The Believable Lie* at the Cleveland Museum of Art are shown together for the first time in a museum setting. Each made photography

a focus during the 1970s, though none identified as a photographer. Robert Heinecken, a self-proclaimed “photographist,” is most traditionally associated with the art photography context; Hans-Peter Feldmann and Sigmar Polke not, despite a strong commitment to the medium throughout their careers. What binds them together is a knowledgeable passion for the material of photography coupled with an irreverent curiosity about the power of images. All three artists were well aware of historical precedents for their own photographic work, and include methods and artistic philosophy of the experimental photography of the European avant-garde, in particular the Surrealists. The Surrealist commitment to identifying the dream within the everyday was paramount in the importance assigned to photography throughout that era. Darkroom experimentation (including negative and print manipulation), the production of small magazines and journals featuring photographic essays and anonymous photographs, and photographic subjects and techniques addressing the unconscious are some of the hallmarks of Surrealist photographic activity which echo throughout the exhibition.

A notable aspect of *The Believable Lie* is how photography is conceived and displayed in unconventional ways. The culture of display emerges as an area of important innovation for the three artists. Each has a case of photography-based graphic work included in the show—books, magazines, and offset portfolios—to represent the interest of all in the photographic artist book, as conceived by radical artists in the 1920s, revived in the 1970s, and carried through to the present day. By 1970 Hans-Peter Feldmann began displaying his photographic reproduction works pinned directly onto the wall, and his *Sunday Papers* piece is installed as it was in the 1976 *Documenta* show in Kassel, Germany. Robert Heinecken experimented with applying photographic emulsion to various materials—including plastic, cloth, and wood—and explored photography as sculpture throughout his career. He is represented by an oversize work, *Kodak Safety Film/Taos Church*, a large piece of plastic in the guise of a photographic negative attached to the wall by cord strung through brass grommets at the top of the piece. Sigmar Polke first exhibited many of his photographic prints unframed, pinned to the gallery wall in long narrative sequences. To approximate the feel of his early exhibitions, one wall in the Cleveland exhibition is dedicated to a series of prints derived from

## Untitled (Paris)

1971. Sigmar Polke (German, 1941–2010). Hand-painted gelatin silver print; 24 x 30 cm. Michael Werner Gallery, New York and London, POG 4188. © 2014 Estate of Sigmar Polke / Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn, Germany





**Sunsets** mid-1970s.  
Hans-Peter Feld-  
mann (German,  
b. 1941). Color  
Xeroxes; 105.4 x  
121.9 cm (overall).  
© Hans-Peter Feld-  
mann, courtesy 303  
Gallery, New York,  
HPF 131



a single trip to Paris in 1971. Polke worked quickly in a serial mode on these negatives and prints over a short period, resulting in an extended series of themes and hand-painted treatments.

Feldmann shot his own photographs, and also collected photographic imagery from many sources which he later comingled when assembling his photo-based

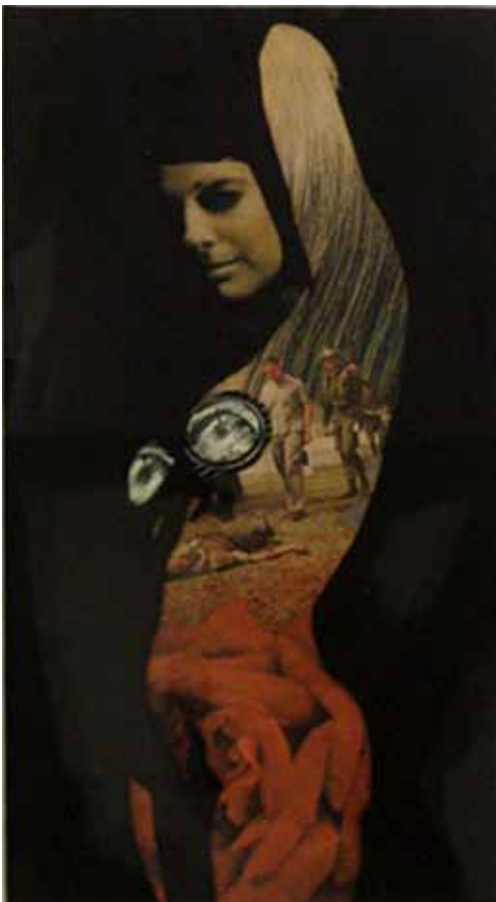
works, beginning as an art student in Düsseldorf. *Sunsets* belongs to the serial format adopted by conceptual photographers; however, these are not Feldmann's own photographs, but rather color postcards of vacation locales purchased from tourist shops. As symbols of wish fulfillment, these charming, bright images must have been especially alluring in the context of 1970s Germany, focusing on escapism offered up by the consumer tourist industry. They also comment wryly on advertising's adaptation of German Romanticism to stir up consumer desire and demand. The longing built into these highly saturated, garish sunsets, underscored through the repetition of similar images, must have been innately understood

by the national culture that produced Caspar David Friedrich in the 19th century. Feldmann often deflates high-brow subjects by the offhand manner in which he produces and displays his work. In this case, the nine postcards are pinned directly to the wall, as if magically transferred from the artist's studio wall to the gallery.

Of the three artists, Heinecken most actively adopted practices and themes of the Dada and Surrealists in his photographic work. *Costume for Feb. '68* is one of a small series designed in protest of the Vietnam War based on negative images of nude pin-up girls. Here Heinecken has layered a plastic film silhouette of the nude over a color newspaper photograph of a battle scene, revealed through the transparent midsection of the figure's body. The collaged addition of car headlights over the figure's breasts lends an impish tone to a somber subject—the selling of sex equated with the selling of war in the American media.

Polke created photographs couched in the spontaneity that defined so much of his work of later decades. His *Untitled (Toadstool)* revels in the messiness of photographic chemistry that seems a visual and physical equivalent for the urge to tap the unconscious through the work of art. As an artist curious about the physical properties of different visual media, Polke mined the photographic medium until it produced an expressive chord that resonates with both the subject, a psilocybin mushroom, and its material. 🍄📷

**Costume for Feb. '68** 1968. Robert Heinecken (American, 1931–2006). Black and white film transparency over magazine collage; 22.9 x 12.7 cm. Image courtesy Marc Selwyn Fine Art, MSFA 12274. © The Robert Heinecken Trust



# Exhibitions 2015

Ten new shows span the globe and explore diverse subjects, from Baroque witchcraft to contemporary consumer culture

**W**ith an exhibition opening almost every month, next year showcases new acquisitions, international loans, contemporary artists, and modern masters.

Ushering in the year's focus gallery series is *The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft*, which signal a turning point in the Italian Baroque artist Rosa's career and the shaping of his artistic identity. Satirical and gruesome, these four tondi in the Florentine tradition will be presented alongside occult imagery from the 16th and 17th centuries.

Robert Rauschenberg's *Gloria*, among a selection of his other seminal pieces, will be paired with works by Rachel Harrison in the following focus rotation. Produced 50 years later, Harrison's sculptures also speak to our consumer and popular culture, and offer insightful yet cynical observations on art history.

The first exhibition of 2015 in the prints and drawings gallery includes nearly 50 works exploring music and music-making. Organized thematically, the exhibition explores the café concert, dance, the virtuoso, women at the piano, and Apollo and the Muses as depicted over the past five centuries by notable artists such as Marcantonio Raimondi, Jean Antoine Watteau, Henri de Toulouse-Lautrec, and Wassily Kandinsky.

Organized by the CMA and traveling to the Saint Louis Art Museum and the Musée Fabre, *Senufo* offers an in-depth examination of the arts of the Senufo peoples of Côte d'Ivoire, Mali, and Burkina Faso. Drawing on archival, museum, and field research, the show looks back at a landmark 1963 Senufo exhibition at the now defunct Museum of Primitive Art in New York. Investigating the making of Senufo identities since the late 1800s, *Senufo* explores a mid-20th-century convergence of Catholic missionaries, an art dealer, and an iconoclastic movement that led to an exodus of iconic objects from West Africa.

Also next spring, premiering across the hall in the Smith gallery will be contemporary prints by Richard Tuttle, Kiki Smith, Rosemarie Trockel, Yizhak Elyashiv, Louise Bourgeois, and Felix Gonzales-Torres, among others. Many of these works have never been on view.

In the photography gallery, recent acquisitions of photographs by four contemporary artists from the People's Republic of China will debut in May. Zhang Huan, Liu Zheng, Jiagang Chen, and Sheng Qi were among the vanguard in the re-emergence of independent, personally expressive photography in China in the late 1990s.

*TR Ericsson: Crackle & Drag* will debut next summer at the Transformer Station. Sourcing a family archive, Ericsson will use photo-based work, sculptural objects, and cinema to form a tender but ruthlessly honest portrait of his mother, who committed suicide at age 57, and of the relationships among three generations within a northeastern Ohio family. The title is from Sylvia Plath's poem "Edge": "Staring from her hood of bone. / She is used to this sort of thing. / Her blacks crackle and drag."

Monotypes were first made in the 17th century and later revived in the 1870s by Degas, a master of the technique. Introduced to America in 1880, the monotype was taken up by John Sloan and Maurice Prendergast. Works by these artists, as well as a 17th-century monotype by Anthonis Sallaert, will highlight this exhibition of the finest monotypes from the collection on view next summer.

The Smith Hall will transform into a viewing chamber for *Song*, a limited-edition six-hour video work by Icelandic artist Ragnar Kjartansson. Hypnotizing in its lyrical repetition, the video features his nieces singing a short song written by Kjartansson based on a slightly misremembered phrase from an Allen Ginsberg poem, "The weight of the world / is love."

The season's capstone is *Painting the Modernist Garden: Monet to Matisse*, organized by the CMA and traveling to the Royal Academy of Arts, which focuses on the reunion of Claude Monet's monumental *Water Lilies* triptych. The Impressionists first depicted gardens as a symbol of middle-class leisure, but the selection of works in this show demonstrates a shift toward more visually subjective ideals and abstractions, and finally how artists responded to World War I. Visitors will explore the evolving role of gardens in paintings from the 1860s through the 1920s by Monet and others, including Pierre-Auguste Renoir, Vincent van Gogh, Paul Klee, and Gustav Klimt. 🏡



**Helmet** early-mid 1900s. Côte d'Ivoire, Senufo. Wood; h. 34.9 cm. Gift of Katherine C. White 1975.152



# Seasonal Flavors

Northeast Ohio's local bounty inspires the Provenance menu


Looking out the windows of Provenance, the museum's fine dining restaurant, I am lucky to have a beautiful view of the landscape to the west that gives a clear picture of northeast Ohio's changing seasons. From the snow and cold of winter, to the spring flowers and green grass, to the midsummer sunsets and natural light, to the fall colors and harvest, it is important to stop and notice our surroundings. We sometimes take for granted how vital the change of seasons is to this region's local foods. As a chef, I enjoy watching the landscape and thinking about the foods that are to come.

As the snow began to melt at the end of March, I could taste the maple syrup made from the sap of the many sugar maples that thrive here. When the snow was a memory and the temperatures began to rise, I was excited to see the ramps begin to sprout—and knew that hearty spinach, swiss chard, and asparagus were not far behind.

Once the rain began to fall, strawberries soon appeared, the first sign of the start of our summer season. As the days lengthen and the temperatures continue to

climb, we get to see squash blossoms, sugar snap peas, and peas on the vine. If we are lucky, we will see some local cherries—that is, if the birds and squirrels don't take them all.

After that come the raspberries, blueberries, and blackberries, and we can look forward to our native corn, tomatoes, and cucumbers soon following. The harvest continues as the landscape turns from late summer to early fall and then back into winter.

These connections with our natural environment allow me to make decisions for our menus that take advantage of our local harvest. I hope you were able to join us at the Provenance Pop-Up on June 6, where we rolled out some new and exciting dishes that showcase our current season. If not, please visit soon and enjoy this beautiful urban gathering place that we know as Provenance at the Cleveland Museum of Art, nestled between views of the museum's stunning collections and a lovely wooded hillside that evolves constantly throughout the year. We look forward to sharing with you the exciting sights and flavors of our wonderful changes of seasons. 



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## PERSONAL FAVORITE



**Noah: The Eve of the Deluge** 1848. John Linnell (British, 1792–1882). Oil on canvas; 146 x 221 cm. Mr. and Mrs. William H. Marlatt Fund 1972.119. On view with 19th-century British landscape paintings in gallery 203

**Patrick Lucas, curatorial intern** I was a curatorial intern for three years, through Trinity High School's pre-professional internship program. Once a week I helped with filing and things in the morning, then in the afternoon worked on a mock exhibition that let me put some more creativity into the work and work more with the collection.

I first saw this piece, *Noah: The Eve of the Deluge* by John Linnell, when I came here in the beginning of 2011. I came with my mom to see *Treasures*

*of Heaven*, and then while walking around the permanent galleries I saw this painting and it just caught my attention. What I like about it is that the focus isn't really on the ark itself but on Noah and his family, who are kind of facing the apocalypse. Linnell does a really good job of focusing attention on them, because I was standing there looking at it and liking it, but I didn't even see the ark for a while—it kind of startled me when I saw it. I also like it a lot because it's a biblical painting, a sacred painting, and I have a real fascination for those. It also has qualities of landscape and color that are a bit different. I feel like a lot of religious paintings have kind of darker and more subdued colors, but this has this bright blue and orange. It really juxtaposes the world before the flood and the world after the flood; when I look at it I can almost hear the thunder roaring in the background.

It's a really emotional piece and I like how the characters are portrayed. I like these British landscape paintings in general. I'm really impressed by their ability to portray the scene so realistically and dramatically.

I came here my sophomore year with three other students and it was a lot of fun. We had a good time. But in my junior and senior years I was working more by myself and began to appreciate more and more what the museum really is. Every time I come, I always walk through the galleries. It really helps me develop my passion for art, and I really like to examine things and get inspired by them. I worked mostly with curatorial assistants Maggie Wojton, Amanda Mikolic, and Robin Koch, and they were really helpful—didn't just give me work, but gradually helped me understand the routines and why things are done the way they are. When I started, filing to me was just putting things in a file, but now I know how the whole museum is run with accession numbers and everything and I can use my own skills to go through an investigation and figure out how things are related to each other, how to find out more about works of art.

Growing up here with such a great institution so close to home really gives me a sense of pride, and I have loved telling people that I worked here.



# Austrian Visitors

New long-term loans from Vienna enrich the display in the Armor Court

## THANKS

All armor pictured has been lent by the Kunsthistorisches Museum, Hofjagd- und Rüst-kammer, Vienna.

The loan was made possible by a gift from the Jack, Joseph and Morton Mandel Foundation.

**T**he Jack, Joseph and Morton Mandel Armor Court remains among the museum's most distinctive and beloved galleries. The collection of European arms and armor is uniquely different from other collecting areas of the museum, since it is housed in its original location in an architectural space that was conceived expressly for it nearly 100 years ago. The recent building expansion and reinstallation of the museum's collections have resulted in sparkling new galleries in which virtually every work of art has been shifted to new locations. The Armor Court stands alone as an island of stability and a visual link to the museum's historical roots.

At the time of its opening to the public in 1916 the elaborate display of arms and armor in what quickly became known as the "Armor Court" was the Cleveland Museum of Art's centerpiece presentation. Indeed, for subsequent generations experiencing the Armor Court was the signature aspect of a visit to the museum. The Armor Court, one of the great interior spaces in the city of Cleveland, remains a cherished and revered place in

the minds and imaginations of Clevelanders and other visitors.

The current design of the Armor Court honors the original concept of the museum's first director, Frederick Allen Whiting, who sought a collection of arms and armor as an example of fine craftsmanship to inspire Cleveland's emerging steel and automotive industries. In June 1916 Cleveland's new art museum opened its doors for the first time, revealing among its newly acquired treasures a breathtaking installation of European arms and armor resplendent with colorful regimental banners and a set of magnificent 17th-century Flemish tapestries. With its pale sandstone walls, marble floor, skylight, and of course the much-loved collection of arms and armor given through the munificence of Mr. and Mrs. John L. Severance, the Armor Court represented for three successive generations of Clevelanders the symbolic heart and soul of the Cleveland Museum of Art.

In the late 1990s, the Armor Court underwent a massive renovation and redesign, the largest and most extensive in its history. Over a two-year period the entire collection was closely assessed, studied, catalogued, and conserved. The space itself was refurbished with new lay lights and state-of-the-art display cases, and the collection was arranged thematically in a manner more sympathetic to the collection and its setting. New objects were introduced from storage. The new design was intentionally visually suggestive of Whiting's original plan of June 1916, though it did not attempt to replicate it. Indeed, many of the objects were later additions to the collection. However, the core elements of the design—an equestrian armor, panoplies of weapons, tapestries, regimental flags, and wood-molded display cases—deliberately alluded to the appearance of the original Armor Court of 1916. The newly renovated Armor Court opened to public acclaim.



**Armor for the Tilt (Joust) of Archduke Maximilian III of Austria (1558–1618) (from the Trophäengarnitur)** 1571. Anton Pfeffenhauser (German, Augsburg, 1525–1603). Steel, etched with gilding

**Boy's Armor of Karl von Burgau (1560–1618)** 1568–70. Austria, Innsbruck. Steel



There is no doubt that the Mandel family has a long history of transformational philanthropy in Cleveland and beyond. Through the Jack, Joseph and Morton Mandel Foundation they have made landmark projects possible across the globe. Most recently, the foundation made sizable gifts to establish the Mandel National Library for the Archaeology of Israel and to the Mandel Jewish Community Center in Beachwood for its expansion—just to name a few.

The Mandel family shows an equally keen interest in smaller-scale projects. For the Cleveland Museum of Art this resulted in a grant that provides the funds necessary to secure an ex-

tended three-year loan of rare suits of armor. The gift was fitting in that the Armor Court had been dedicated to the Mandel brothers just last August in recognition of the foundation's \$7.5 million gift to the capital campaign.

"The Armor Court is an iconic space, not only for the Cleveland Museum of Art, but for the city of Cleveland," observes Morton Mandel. "But even such a storied gallery can benefit from artifacts loaned from other collections. When Stephen [Fliegel] shared with me that the museum would have the opportunity to borrow four suits of armor from the world-famous Rüstammer collection of the Kunsthistorisches Museum, I felt it was an opportunity for the foundation to ensure these extraordinary suits were available for Cleveland audiences."

In addition to foundation support of the armor loan, Mort Mandel also arranged for the Premier Farnell Corporation to donate a Tiffany Studios fireplace surround in the museum's archives office. A particularly meaningful one-of-a-kind historical artifact for the museum, the piece was originally located in the offices of Hubbell & Benes, the Cleveland architects who designed the original 1916 building.

"We are continually amazed by the breadth and creativity of Mandel family philanthropy," says interim director Fred Bidwell in response to the recent gifts to the museum. "Their generosity touches many areas of the museum, the local community, and the world—it's quite astounding really."

An important feature of the 1997–98 refurbishment was the inclusion of long-term loans of important historic armors from major European armor collections in the display. Such loans allowed visitors to the Armor Court the opportunity to see rare and beautiful suits of armor that could only be viewed by traveling to Vienna, Dresden, Stockholm, London, and Leeds. The inclusion of loan armors was much reduced following the expansion project, though suits from the Royal Armouries in Leeds have remained part of the display. Recent visitors to the Armor Court will have noticed some changes to the footprint, as cases have been repositioned and four new loans from the prestigious collection of the Hapsburg Imperial Armouries, today part of the Kunsthistorisches Museum in Vienna, were installed in early May. The new loan armors are especially important and fascinating because of their known provenance, having been made for specific prominent historic persons.

The Imperial Armouries was formed in Vienna during the 19th century through the amalgamation of all armories belonging to the Austrian branch of the House of Hapsburg. It resulted in what is today the most important collection of its kind in the world. The Imperial Armouries (officially called the Hofjagd- und Rüstammer) today represents the most historically variegated collection of European arms and armor in existence, largely the result of the

many alliances established through marriage by the Hapsburg dynasty. This collection's diversity and high artistic quality are entirely due to imperial demands—the taste, opulence, and military requirements of the Holy Roman Emperors and other related members of the Hapsburgs. Today, the armor collection in Vienna represents the largest (about 15,000 objects) and best-documented collection of arms and armor in the world.

The Hapsburgs were among the most important patrons of fine armor during the late Middle Ages and Renaissance. The Armor Court is now able to display a *Tilt (Jousting) Armor of Archduke Maximilian III of Austria (1558–1618)* made in Augsburg in 1571. Born in Wiener Neustadt, Maximilian was the fourth son of the Emperor Maximilian II and Maria of Spain. He was a grandson of Anna of Bohemia and Hungary, daughter and heiress of Vladislaus II of Bohemia and Hungary, who himself was the eldest son of Casimir IV of Poland from the Jagiellonian dynasty. In 1585 Maximilian became the Grandmaster of the Teutonic Order, and was known by the epithet *der Deutschmeister* ("the German Master") for much of his later life. In 1587 Maximilian stood as a candidate for the throne of the Polish-Lithuanian Commonwealth, following the death of the previous king, Stefan Batory. Maximilian's armor is strikingly decorated in a technique

**Heavy Jousting Armor (Stechzeug) of Archduke Maximilian I (1459–1519)**  
c. 1485. Lorenz Helmschmied (German, Augsburg, active 1467–1515). Steel





**Half Field Armor of  
Emperor Maximilian II (1527–1576)**

1547. Germany.  
Steel, etched with  
gilding; mail

known as raised field etching, which involved the use of a graving tool assisted by acid to create the design. The design is further enhanced with blackening and gilding. One of the great masters of such armor was Anton Pfeffenhauser of Augsburg, who became wealthy by producing armor for the German princes and for King Philip II of Spain. Such extravagant and expensive decoration was a mark of status for noblemen and royalty. This armor is distinguished by its “targe,” or shield, fastened to the left shoulder for protection in the joust. It is beautifully rendered with classical trophies.

Also now on display is a *Half Field Armor of Emperor Maximilian II (1527–1576)* made in 1547. Maximilian II was king of Bohemia and Germany from 1562, king of Hungary and Croatia from 1563, and emperor of the Holy Roman Empire of the German Nation from 1564 until his death. He was a member of the House of Hapsburg. Educated principally in Italy, he gained some experience of warfare during the campaign of his paternal uncle Charles V, Holy Roman Emperor, against France in 1544.


A rare addition to the display is a *Heavy Jousting Armor (Stechzeug) of Archduke Maximilian I (1459–1519)*. The armor was made in Augsburg in 1485 by the prestigious armorer Lorenz Helmschmied. Tournaments were a favorite pastime of the Hapsburgs. This partial suit was made for the personal use of Maximilian I, who became Holy Roman Emperor after 1493. It is constructed for a special form of the joust known as the German course, which was practiced only in the Germanic lands. This version eliminated the tilt barrier, the wall separating the two mounted combatants. Without the barrier, the possibility of dangerous collisions between riders necessitated the development of specialized heavy armor like this to protect the contestants. Maximilian I was a great enthusiast of knightly skills, of hunting and tournaments. He sponsored some of the most extravagant tournaments of his era and was a noted patron of fine armor.

This armor bears the mark of Lorenz Helmschmied. The Helmschmieds of Augsburg were one of late medieval Europe’s foremost families of armorers. They made armor for Philip II of Spain and for the high nobility of the Holy Roman Empire, including the emperor himself, the archdukes of Austria and Tyrol, and other wealthy clients. They competed for fame and noble patronage with the other two most prominent late 15th-century armorers’ families, the Seusenhofers of Innsbruck and the Missaglias of Milan.

Finally, a sure favorite for visitors is the inclusion of a child’s armor. Children’s armor is rare and no longer seen in today’s art market. Vienna has kindly loaned the



museum the *Boy’s Armor of Karl von Burgau (1560–1618)*, made in Innsbruck in 1568–70. Karl, Margrave of Burgau and Count of Nellenberg and Hohenberg, was the son of Archduke Ferdinand of Tyrol. This armor was made for the young Karl at the age of eight or ten. The Imperial Hapsburgs enjoyed dressing their children in small, custom-made suits of armor as a mark of status. Young boys wearing armor paraded in public during festivals or on formal occasions at court, usually accompanied by their fathers wearing similar armors. Children naturally outgrew these suits of armor, which were often preserved afterward as mementos. Children’s armor also provided young boys with the feel and experience of wearing armor at an early age.


Via periodic updates and refinements introduced through new acquisitions or long-term loans, the Armor Court remains fresh and captivating while preserving the heritage of its design. The newly installed loans from Vienna have been made possible by a generous grant from the Jack, Joseph and Morton Mandel Foundation. As it has fascinated audiences for almost a century, so this treasured collection will continue to serve the museum’s new audiences of the future—a continuing legacy of vision, education, and service established by Frederick Allen Whiting and John Long Severance, a legacy now carried forward by the Jack, Joseph and Morton Mandel Foundation. 

# Color and Meaning

A newly installed outdoor sculpture by Jim Hodges merges the natural with the manmade



In the summer of 2012 Jim Hodges discovered two boulders on Cape Cod, Massachusetts, and envisioned using them to create a new monumental sculpture. A short time later, the Cleveland Museum of Art commissioned him to do just that. After two years of chiseling, fitting, and polishing the stones at a fine art foundry in Rock Tavern, New York (during which time he split one of the rocks into two), *Untitled (bridge of harmony)* was finished. On May 21 the work was installed in the northeast portion of the museum grounds, becoming the third outdoor work in the Kohl Sculpture Garden. The impressive sculpture creates a place for museum visitors and neighbors alike to rest, wonder, and get lost. Each of the three rocks has been alchemically transformed by a layering of stainless steel and dynamic shades of dichroic pigment, appearing as if they were partially dip-dyed in glimmering metal, drastically altering their appearance at every angle. Installed in a triangular setting with the modified sides facing inward, the rocky trio creates a vibrating space of colors and reflections. In the flawlessness of the shining skin and the rough surface of the boulders one can find the richness of emotion and metaphorical depth that is typical of Hodges's oeuvre and his continued interest in the varied relationship between beauty and transience.

*Untitled (bridge of harmony)* evokes the age-old maxim of natural versus man-made beauty. Reflecting the stripes of the new Viñoly building, the natural world, and ourselves as we stand near it, the installation equally allows for introspection and meditation as well as an interactive, lively viewing experience. It can be seen as a continuation of the traditions begun by ancient civilizations in which monumental stele and menhirs were used to mark territory and signify beliefs. In this sculpture, the surfaces of primordial stones have been interrupted by Hodges with very recent technology—simultaneously honoring the natural form and marking the achievements of 21st-century artists and the role of culture within contemporary society. In the context of the museum's collection, the work speaks to multiple curatorial departments, as it not only references ancient cultural achievements and current technological progress, but also bears the influence of the artist's recent trip to India and his experiences there: he describes a "layering, layering, layering of material, to the point where what's being covered, its identity, seemed to start being erased by the accumulation of color." In whatever direction one may look or think, one will find a multifaceted, thoughtful work of art that suggests we shouldn't be afraid of embracing beauty as an integral part of life. 



## THE KOHL SCULPTURE GARDEN

### Untitled (bridge of harmony)

2012/2014. Jim Hodges (American, b. 1957). Granite, stainless steel, and lacquer. Leonard C. Hanna Jr. Fund 2014.10

Donna and Stewart Kohl have a vision for University Circle: they want it to be the envy of other cities. “We love Wade Oval—the public nature of it,” Donna says. “It’s a free space that’s open to all of Cleveland. It’s this amazing amenity that we all enjoy, and it’s getting more and more activated.”

This May the couple gathered with friends and family to celebrate the dedication of the Donna and Stewart Kohl Sculpture Garden at the Cleveland Museum of Art. The naming of the space honored their gift to the capital project—a commitment made early in the campaign. “The building project was an ambitious one,” Stewart notes, “and to us it represented a real vote of confidence in Cleveland, our belief in the arts, and what we consider to be the power of an encyclopedic collection.”

Their gift to the campaign and subsequent naming of the garden is just the latest installment in the couple’s charitable activism in the area. “We chose to focus on ways to contribute to the aesthetics and public nature of the neighborhood,” Stewart says. “The garden reinforces investments that we’ve already made in the area.”

From the vantage point of the Cleveland Museum of Art, the Donna and Stewart Kohl Sculpture Garden represents the centerpiece of the couple’s philanthropic work in University Circle, bridging the Kohl Gate at the Cleveland Botanical Garden and the multiple spaces they have named

at the Museum of Contemporary Art. On the importance of public art spaces Donna notes, “Part of the magic of CMA is that it’s free, but even so, not everyone goes inside. Art museums can be intimidating, but public art is something everyone can enjoy—it’s a transition into the walls of the museum.”

The recent addition of the colossal boulder installation by contemporary artist Jim Hodges to the garden strengthens it as a singular arts destination for northeast Ohioans. “We hope that Clevelanders will be delighted and intrigued by [the Hodges sculpture],” Donna says. “And we think that it adds to what is emerging as the most dense and exciting square mile of arts culture in the country or maybe in the world.”

Recently named one of the most beautiful neighborhoods in the U.S. by *Forbes*, University Circle may also have already arrived as one of the most enviable. Yet for the Kohls, it’s not just about rankings and status; it’s about continuing a tradition of generosity and excellence. “[The museum and its collection] were made possible by people we’ve never met,” observes Stewart. Undeniably, Donna and Stewart Kohl are not only carrying on that tradition, they’re enriching it through their visionary philanthropy.

### Boulder Devotion

Donna and Stewart Kohl flank artist Jim Hodges.



# Remounting a Maya Monument

Conservator and curator recount one of the most ambitious recent conservation and installation projects

**R**emounting the Maya stela—a stone monument that towers nine feet tall—was one of the most ambitious projects that the objects conservators shouldered during the recent building expansion. When the museum acquired the stela in 1967, it comprised more than 40 fragments of varying sizes, none more than a few inches thick. To display the fragments in the 1960s, the staff mounted them in a shallow, five-sided aluminum pan which was then built into a wall at the entry to the Pre-Columbian gallery. The stela remained in that location until 2005, when it was removed to make way for the renovation. Planning the new Pre-Columbian gallery provided the once-in-a-lifetime opportunity to reimagine how the stela could be displayed to evoke its ancient appearance more closely.

The fragments represent only part of the front face of the original, a freestanding monument made of a single rectangular piece of stone some 18 inches thick and 12 feet high; a three-foot-tall panel, carved with the head of a mythical creature, is missing from the bottom. Thus, the two goals of the new installation were to give the stela the appearance of a sculpture that stands on its own and to raise it to the height that its creators intended.

Coordinating the project was no easy feat. Over a span of eight years, many CMA staff members were involved—conservators, the curator, designers, registrars, art handlers, and others—along with contract art riggers and X-ray technicians; consultants from Chicago and

Cleveland's Case Western Reserve University (CWRU) and Museum of Natural History made crucial contributions. In addition, the project presented the logistical challenge of safely navigating the largest sculpture on view in the museum through a maze of construction zones into various secure workspaces. For example, after the stela was deinstalled, it spent time in temporary storage on the second floor of the now-demolished 1958 building; to move it to the new conservation suite, it was lifted by crane through an opening in the building's outer wall, lowered onto a flatbed truck, and driven—slowly—around Wade Oval.

Conservators used a variety of examination and analytical techniques to assess how the artwork was mounted in the 1960s, as no records about the mount's construction could be found. We could see that plaster surrounded the fragments, filling the space between the outer edges of the stone and the sides of the aluminum pan; visible on the back of the pan were vertical braces that prevented the pan from torquing, along with a number of small holes, some empty and others filled with the butt ends of threaded rods that penetrated the mount. But, without further exploration, a host of questions remained. For instance, what was the purpose of the rods, how far did they extend into the mount, how thick were the fragments, and did the stone about the back plate of the mount? X-radiography, an essential tool for this project, revealed that the rods were hooked at the other end and, rather than penetrating into the artwork, they held a layer of expanded metal lath in place between the stone and the mount's back plate. The chicken-wire-like lath was probably used to reinforce the plaster.

But what of the empty holes that dotted the back of the pan? When we overlaid the X-rays onto photographic images of the stela, it became apparent that the holes lined up with the four corners of each large fragment. This was a key piece of information, making it clear that the fragments had been placed in the pan in a horizontal position on top of short rods that were used to level and align the fragments with one another. Then plaster was poured into the pan and, after it set, the rods were removed, leaving behind empty holes. This technique would have improved control and made fine-tuning possible during alignment, one of the most difficult steps during reassembly, especially due to the heavy weight of many of the fragments and the fact that the fragments do not fit perfectly against one another.

**Previous installation** of the stela in a hall outside the old Pre-Columbian gallery on the lower level of the 1916 building (currently the entrance to the Renaissance galleries)







**Bracing** This composite image of the X-ray films revealed three horizontal braces inside the pan in addition to the two vertical braces visible on the back of the pan. Individual films showed the expanded metal lathe, which resembles chicken wire.



**Annotated Photograph** Black lines define joints between major fragments, and circles indicate the locations of empty holes in the back plate.



**Heavy Lifting** The stela was lifted onto the new support, which is painted with corrosion-resistant International Harvester Red, in a section of Smith Exhibition Hall that has the necessary ceiling height.

## THE NEW INSTALLATION

### Front Face of a

**Stela** AD 692. Mesoamerica, Guatemala, Petén region, El Perú-Waka', Maya people. Limestone; 108 x 71¾ in. Purchase from the J. H. Wade Fund 1967.29. The stela portrays Lady K'abel, a resplendently dressed Maya queen, with a dwarf attendant.

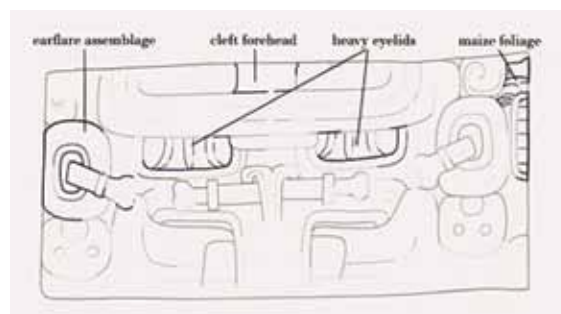
### Drawing of the mythical head

carved on the panel that once appeared below Lady K'abel's portrait. Drawing by John Montgomery




A drawback of X-rays is that the resulting image compresses all the layers into one plane. To determine the mount's stratigraphy and confirm identification of the mounting materials, we excavated exploratory "windows" both through the back plate and into the plaster on the front. We found the metal lath in the plaster behind the stone along with a component invisible to X-rays: a gray, elastic coating applied to the pan interior. The coating could not be identified definitively, but it was most likely used to seal the pan in order to protect it from moisture and prevent plaster from leaking out.

The exploratory windows and additional experiments, such as pulse-echo tests, allowed us to assess the



plaster's stability and determine that, provided the plaster is not extensively altered, the mount is stable. This was crucial to our decision to retain the mount rather than to remove all of the fragments and start anew. With the advice of Dario Gasparini, a structural engineer at CWRU, we undertook a minor reconfiguration of the mount that involved removing the sides of the pan but leaving the back completely intact in order not to disrupt the bond between the pan and the plaster. Gasparini and his university colleague, Neil Harnar, then designed and constructed a steel support that holds the stela upright and elevates it to its approximate original height. The elegant, sturdy new support also provides additional rigidity and allows for vertical and horizontal leveling; to simplify movement in the future, it has wheels and its height can be lowered to allow the stela to fit through doorways.

In the gallery the new support is hidden by a wooden platform over the base and a wooden surround or cap that fits over the back and simulates the stela's original depth. The copious information we collected from these and many other analytical studies is held in conservation and curatorial files, along with many photographs and detailed reports about every stage of the movement, analysis, and remounting. 

# Circling In

A number of road and transit projects in University Circle are expanding options for visiting

## Walking maps

around University Circle tell visitors how long it takes to walk from one place to another. During 2014 all these will be updated to reflect recent construction and road reconfigurations.



**T**he recent flurry of construction activity in University Circle is not limited to museums and institutions; major street and transit projects are also under way that will transform the area's transportation system. The net effect of all this will be substantial, so we sat down with planners Chris Bongorno and Elise Yablonsky from University Circle Inc. (UCI) to get a picture of what the district will look like in the coming years.

Most obvious to museum visitors has been the road reconfiguration at Martin Luther King Jr. Drive and East 105th Street, where a former traffic circle is on the way to becoming a series of simpler intersections. That project should be substantially complete by the fall of 2014, including the realignment and partial repaving of Jephtha Drive. The improvements won't be just for cars, as Bongorno points out. "This area will be much easier to navigate on foot, and it will all feel like one continuous park between the art museum and Rockefeller Lagoon and tennis courts to the north," he says. "When Case Western Reserve University opens its Maltz Performing Arts Center to the west of MLK, you'll have a lot more people walking back and forth in front of the museum between the university's new Tinkham Veale University Center and the new performing arts center, and that should be an opportunity to really enhance the park."

The other major automobile-related project is the federally funded "Opportunity Corridor," which will

create a new multi-lane 35-mph boulevard with a grass median and dedicated bikeway starting where I-490 currently ends at East 55th Street, curving around to the northeast to connect into East 105th Street and continuing north to Chester Avenue. Construction is planned to begin in fall 2014. This will likely become a popular route to the Circle for many people driving in from the west and south, and will be the first dedicated off-road bicycle route from the southwest into the Circle. The project also provides enhanced neighborhood connections along the route.

On the transit front, the major changes are the nearly complete new RTA University-Cedar Red Line Station at the base of Cedar Hill (opening this summer) and the construction of a brand-new Little Italy-University Circle Station at Mayfield Road (opening in fall of 2015, at which time the current East 120th Street Station will close). "The Little Italy station has the potential to be really transformative," Bongorno says. "It's within a couple minutes' walk of both Little Italy and Euclid Avenue and only about a ten-minute walk to the institutions on Wade Oval. Prominent signage will draw riders to the station and arriving passengers will be greeted with a detailed University Circle neighborhood map and other neighborhood wayfinding directionals. Riders will also be able to see landmarks from both neighborhoods from the station's elevated track: Little Italy's business district





and Holy Rosary Church to the east, and the new housing, commercial, and cultural development along Euclid Avenue and Mayfield Road to the west.”

New development projects are helping to improve the pedestrian experience as well, adds Yablonsky. “When you are working to create walkable places, active storefronts and people on the street are important pieces of the solution. Infill and mixed-use development projects like Uptown, Intesa, and One University Circle are a big part of what will make University Circle a more pedestrian-oriented, complete neighborhood.” The



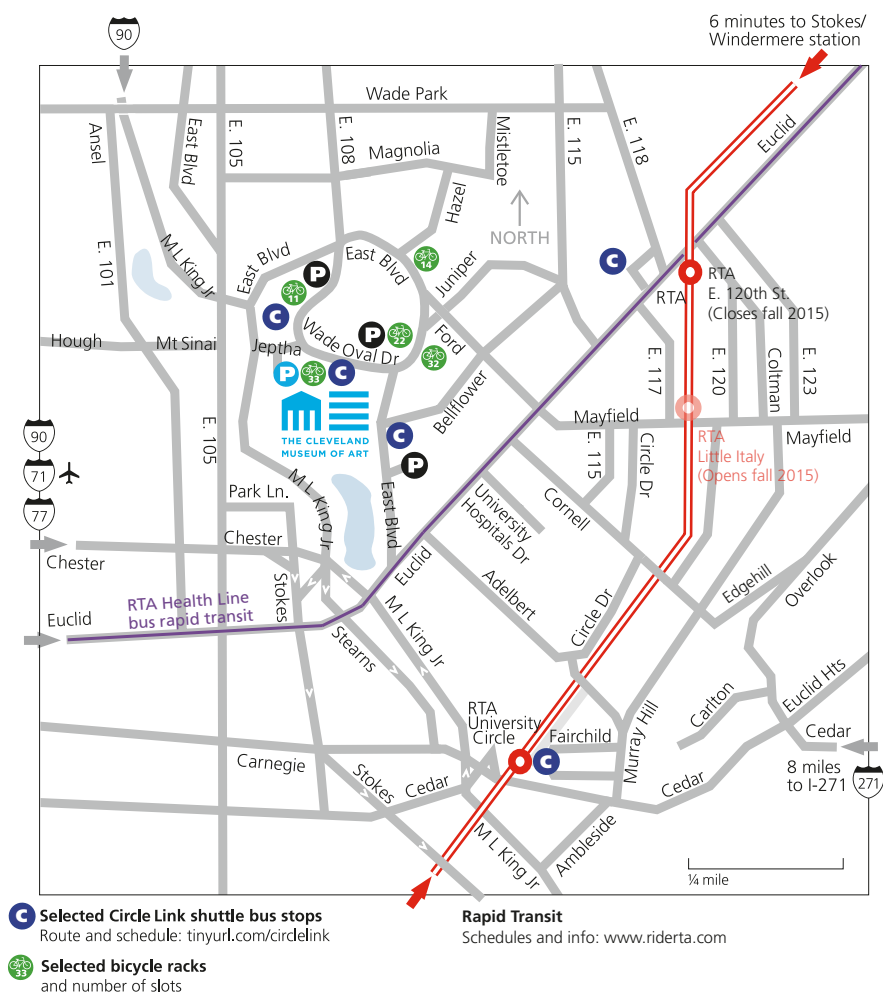
Intesa residential, office, and retail development will begin construction in late 2014, just west of the new rapid station, on an existing surface parking lot. “Intesa will help create a continuous, high-quality walking environment from Little Italy to Euclid,” says Yablonsky.

The second phase of Uptown, at Euclid Avenue and Ford Drive, will increase the residential, entertainment, and retail options on Euclid Avenue when it opens later this year. One University Circle will add approximately 280 residential units to the corner of Euclid Avenue and Stearns Road and is scheduled to break ground in the summer of 2015. “Bicycle connections are continually improving in University Circle,” says Bongorno. “We recently completed a bicycle and transit network plan with the City of Cleveland Heights. We’re also looking at bike sharing, with a dual-hub setup that focuses bike stations in and around downtown and University Circle. Columbus launched bike sharing last year, Cincinnati should be launching this year or next, and Dayton is launching next year. Minneapolis is a very successful model for how well that can work in a northern city.”

As a place to park the car, lock the bike, or ride the train and then walk around, University Circle offers a unique compactness. Visitors to Washington’s Mall or the museums along Lake Shore Drive in Chicago, for example, need to walk much greater distances to get from place to place. The various building and transportation infrastructure projects under way now and coming soon will serve only to enhance this “people-place” character.

UCI recently installed a pedestrian wayfinding system with three levels of signs to guide people throughout the district, including large map kiosks, ten-minute walking maps, and directional signs. “If you’re standing on Wade Oval, for example, you can look at the map there and see concentric circles that each show what is available within a five-minute walking radius. Icons for food, shopping, transit, and other features communicate to people who are walking that there are points of interest very close by,” says Bongorno. With multiple hotels in the heart of University Circle, including the historic Glidden House on Ford Drive at Juniper and the recently completed Courtyard by Marriott on Cornell Road at Euclid, a visitor can arrive at a hotel by car or transit and then easily get everywhere they want to go on foot.

According to the UCI planners, a broad objective is to accommodate and integrate all the major modes of transport people use to get to, from, and around the



district: cars, rail and bus rapid transit, standard buses and shuttles, bicycles, and feet. The wayfinding signs installed by UCI throughout University Circle all incorporate the same design scheme and materials, so visitors quickly understand them as one coordinated system aimed at helping you get around, whether you're in a car, riding a bike, stepping off a bus or train, or just walking from place to place. "The system is coupled with extra amenities in the public realm that make walking interesting, everything from landscaping to public art to custom bike racks," says Bongorno. "We even wrapped all 22 utility boxes on Euclid between East 105th and East 123rd with graphics designed by students from the Cleveland Institute of Art with retro imagery of scenes from the neighborhood's past. These are the kinds of things that bring more life to the street, not only to people on foot, but to somebody driving by who says, 'This looks great. I'm going to park the car and walk around.'"

**Multi-modal Amenities** One of University Circle's assets is its accessibility through a variety of transportation modes. This map shows not only the roads, but also the transit lines, CircleLink free shuttle bus stops, and bicycle racks that are convenient to the museum and Wade Oval. Note: A new covered bicycle parking area for museum visitors and employees is located in the lowest level of the museum parking garage off Jephtha Drive.

## MAJOR PROJECTS AND ESTIMATED COMPLETION DATES

- MLK/E. 105th Street construction** Fall 2014
- RTA Cedar-University Rapid Station** (base of Cedar Hill) Summer 2014
- Uptown Phase II** (mixed-use development) Fall 2014
- RTA Little Italy-University Circle Station** (new station at Mayfield Road) Fall 2015
- Cleveland Institute of Art** (Euclid Avenue east of MOCA) Summer 2015
- CWRU Maltz Performing Arts Center** (E. 105th just west of the CMA) Summer 2016
- Intesa** (mixed-use development, Mayfield between Little Italy and MOCA) Begins late 2014, first phase (apartments) 2016
- One University Place** (high-rise apartments, Euclid and Stearns) Begins summer 2015, first units open for occupancy mid-2017
- Opportunity Corridor** Begins fall 2014 (along E. 105th from Chester south to Quincy Ave.), with completion to E. 55th and I-490 anticipated in 2019

## TRANSIT INFORMATION

- RTA Rail and Bus Rapid Transit** schedules and info: [www.riderta.com](http://www.riderta.com)
- Free Circle Link Shuttle Bus** service runs every 23 minutes from 6:15 am to 5:30 pm Monday through Saturday, and every 35 minutes from noon to 5:30 pm on Sunday. NextBus allows for real-time tracking of the Circle Link buses on the web or through your smart phone: [tinyurl.com/cirdelink](http://tinyurl.com/cirdelink).
- General University Circle Transportation Information:** [www.universitycircle.org/transport](http://www.universitycircle.org/transport)

## BEST BICYCLE ROUTES TO THE CMA

- From Cleveland Heights** via Edgehill/Cornell, Euclid Avenue, and East Boulevard
- From Shaker Heights** via MLK/Fairhill bike path
- From northeast** via Lakeshore Boulevard and MLK/Harrison Dillard bike path
- From downtown and west** via Euclid Avenue bike lanes and Lorain/Carnegie or Detroit/Superior bridge bikeways



# The Institutional Repository

Making digital records as permanent and retrievable as old-fashioned books and paper files



**A**rchivists preserve the record of the past so that future researchers can learn from it. Here at the Cleveland Museum of Art that means preserving and providing access to records of past acquisitions, exhibitions, events, and more. Until the 1990s these records were generally analog: letters, exhibition labels and checklists, photographs, scrapbooks—things that you can store in a box and hold in your hand. But as the 1990s stretched on and especially after the year 2000, the CMA’s records became more and more electronic—made of bits and bytes, not organic fibers.

Take photographs, for example. Since 1916 museum photographers have created more than 125,000 photographic negatives documenting artwork, exhibitions, and events. The negatives, vital research tools for staff and scholars, will be preserved for posterity using acid-free containers and climate-controlled environments. Beginning in the early 2000s, photography went digital, and to date the collection includes over 150,000 electronic image files. Digital photography is just as important to preserve as analog photography, but acid-free folders and climate control won’t get the job done. Instead, new tools are necessary.

Everyone has no doubt experienced the unexpected loss of electronic files. Maybe your computer crashed, or you didn’t have the right software, or somehow your file

became corrupt. The truth is that electronic records can be even more vulnerable than analog records. They are prone to obsolescence, data corruption, and hardware failure. The good news is that we can mitigate these risks through a digital preservation program: a combination of policies, procedures, and software designed to keep digital assets safe and accessible over time. Here at the museum a major piece of our digital preservation program is the creation of an institutional repository that will house digital assets like photography. The repository is built using open-source software and is stored on a cloud server that is replicated at a second data center in Michigan. So just in case natural disaster strikes, our files will be safely backed up on a separate power grid. The system will periodically check the files for integrity and alert us of any corruption. It will help us standardize metadata records, which will allow us to find what we are looking for. Before records are put into the system they will be migrated to “preservation” formats, which are nonproprietary file formats that we expect to stand the test of time. Eventually, the institutional repository will store text documents, e-mail, photographs, presentations, audio recordings, and more. Preservation is a necessary step toward providing access to records for researchers. Without tools like our institutional repository, electronic records would be lost to future generations. 🏠



## SUMMER CINEMA

### Tim's Vermeer DIY Dutch master

New and old films from around the world. Unless noted, all movies are shown in the lecture hall and each program is \$9; CMA members, seniors 65 & over, and students \$7; or one CMA Film Series voucher.

**Tim's Vermeer** Sunday, July 6, 1:30. Directed by Teller. With Penn Jillette and David Hockney. In this acclaimed and amazing documentary, Tim Jenison, a Texas entrepreneur and engineer, launches an investigation into Johannes Vermeer's mysterious working methods. He ends up painting a detailed reproduction of the artist's 1662 masterpiece *The Music Lesson*. "Like art itself, words can't fully capture what it is like to see the Vermeer emerge under Jenison's brush" —*LA Times*. (USA, 2013, 80 min.)

### 50TH ANNIVERSARY RESTORATION!

**A Hard Day's Night** Sunday, July 6, 3:15, Gartner Auditorium. Directed by Richard Lester. With John Lennon, Paul McCartney, George Harrison, and Ringo Starr. Now half a century old, this whimsical, fictional look at a few days in the life of the Beatles is both a



### A Hard Day's Night Fab film

madcap delight and one of the most influential music films ever made. Also includes some great songs! (UK, 1964, 87 min.)

**Between the Lines** Friday, July 11, 7:00. Directed by Joan Micklin Silver. With John Heard, Lindsay Crouse, and Jeff Goldblum. The second theatrical feature by pioneering indie filmmaker Joan Micklin Silver focuses on the counterculture staff of a Boston alternative weekly that faces a buyout by a wealthy print magnate. (USA, 1977, 101 min.)



**On My Way** Friday, July 11, 7:00. Sunday, July 13, 1:30. Directed by Emmanuelle Bercot. With Catherine Deneuve. When her lover leaves her, a 60-something widow impulsively walks away from her floundering restaurant and hits the road—aimlessly driving through the French countryside in search of a cigarette and a break in her routine. She is soon joined by her 12-year-old grandson. A loose, funny, touching odyssey. "[A] loving character study of a star who has always stood above the fray, a symbol of resilient Gallic femininity" —*NY Times*. Cleveland premiere. (France, 2013, subtitles, 113 min.)

**The Galapagos Affair: Satan Came to Eden** Friday, July 18, 6:45. Sunday, July 20, 1:30. Directed by Daniel Geller and Dayna Goldfine. Voices by Cate Blanchett, et al. This new nonfiction murder mystery follows a German man and woman who left their respective spouses to begin life anew on an uninhabited Galapagos island in the 1930s. But then other Germans despoiled their "paradise." Includes journal excerpts, vintage photos, and home movies. "*Robinson Crusoe* penned by Agatha Christie . . . A stranger-than-fiction gem" —*Entertainment Weekly*. Cleveland premiere. (USA/Ecuador/Germany, 2013, 120 min.)

**Breath of the Gods** Friday, July 25, 7:00. Sunday, July 27, 1:30. Directed by Jan Schmidt-Garre. This new documentary profiles the seminal Indian teacher, healer, and scholar Tirumalai Krishnamacharya (1888–1989), often called "the father of modern yoga." Features interviews and vintage film clips. Cleveland premiere. (Germany/India, 2013, in English, 105 min.)

**The Retrieval** Friday, August 1, 7:00. Sunday, August 3, 1:30. Directed by Chris Eska. In Civil War America, two black freedmen are employed by a white bounty hunter to retrieve a runaway slave and return him to the South. "Equal parts suspenseful road movie, persuasively detailed period drama and emotionally resonant coming-of-age story" —*Variety*. Cleveland premiere. (USA, 2013, 92 min.)

**Hateship Loveship** Sunday, August 10, 1:30. Directed by Liza Johnson. With Kristen Wiig, Guy Pearce, and Hailee Steinfeld. A shy housekeeper is tricked by her adolescent charge into believing that the teen's single dad is in love with her. From an Alice Munro story. "An absorbing, messy, modest story of damaged relationships" —*NY Times*. Cleveland theatrical premiere. (USA, 2013, 104 min.)

### SPECIAL FREE SCREENING!

**Mystical Journey: Kumbh Mela** Wednesday, August 13, 6:00. Directed by Duncan Bridgeman. British actor Dominic West (*The Wire*) and his childhood friend, Sanskrit scholar Dr. James Mallinson (who lectures at CMA on 8/20), join approximately 100 million other pilgrims on a trip to the largest devotional gathering in the world, the triennial Maha Kumbh Mela in India. (USA/Britain, 2013, 46 min.) *Screening courtesy of Smithsonian Channel.*

**Bicycling with Molière** Friday, August 15, 7:00. Sunday, August 17, 1:30. Directed by Philippe Le Guay. With Fabrice Luchini and Lambert Wilson. A popular TV star tries to convince a curmudgeonly colleague who has retired from acting and moved to an island that he should perform with him in a new production of Molière's *The Misanthrope*. "A vehicle for two terrific actors to snipe at each other and poke some mild fun at their own profession" —*A.V. Club*. Cleveland premiere. (France, 2013, subtitles, 104 min.)



### Bicycling with Molière Bumpy ride



## MIDSUMMER NIGHTS' NOIR: ROBERT SIODMAK

Six black-and-white 1940s *film noir* classics from one of the genre's undisputed masters, German émigré Robert Siodmak (1900–1973), afford moviegoers a chance to escape from the summer sun into the menacing shade. All shown in 35mm prints from studio archives. *Special admission \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.*



**Phantom Lady** Wednesday, July 2, 7:00. With Ella Raines and Franchot Tone. Siodmak's first *film noir* focuses on an innocent man who must prove that he did not murder his wife. 100% "fresh" rating on RottenTomatoes.com. (USA, 1944, 87 min.)

**The Killers** Wednesday, July 9, 7:00. With Burt Lancaster, Ava Gardner, and Edmond O'Brien. An insurance investigator tries to find out why an ex-boxer was gunned down in a small town. Lancaster's screen debut. From a Hemingway story. 100% "fresh" rating on RottenTomatoes.com. (USA, 1946, 105 min.)

**The Suspect** Wednesday, July 16, 7:00. With Charles Laughton and Ella Raines. In Victorian London, a shopkeeper murders his shrewish wife for a last chance at personal happiness. (USA, 1944, 85 min.)

**Christmas Holiday** Wednesday, July 23, 7:00. With Deanna Durbin and Gene Kelly. Christmas in July! A woman becomes morally compromised after she marries a charming but unbalanced aristocrat with a mother fixation. From a Somerset Maugham story. (USA, 1944, 92 min.)

**Cry of the City** Wednesday, July 30, 7:00. With Victor Mature, Richard Conte, and Shelley Winters. Two childhood friends—one a cop, the other a cop killer—find themselves embroiled in a desperate life-or-death struggle through the seamy side of New York City. (USA, 1948, 95 min.)

**Criss Cross** Wednesday, August 6, 7:00. With Burt Lancaster, Yvonne De Carlo, and Dan Duryea. Perhaps Siodmak's masterpiece, this brooding tale of crime and double cross tells of a desperate armored car guard who will do anything to win back his ex-wife, now living with a gangster. 100% "fresh" rating on RottenTomatoes.com. (USA, 1949, 87 min.)

**Phantom Lady** Shady characters

**The New Rijksmuseum** Friday, August 22, 6:45 (parts 1 & 2). Sunday, August 24, 12:30 (parts 1 & 2). Sunday, August 24, 2:45 (parts 3 & 4). Friday, August 29, 6:45 (parts 3 & 4). Directed by Oeke Hoogendijk. This four-part, four-hour documentary chronicles how a planned five-year renovation of Amsterdam's famed art museum ballooned into an incredibly complex



**The New Rijksmuseum** Big movie, big project

and expensive ten-year undertaking. "May prove as vital a window into Amsterdam culture as any of the Dutch masterpieces hanging in the museum itself" —*Variety*. Cleveland premiere; shown in two installments. (Netherlands, 2013, subtitles, total 228 min.) *Special admission to the whole movie \$12; CMA members, seniors 65 & over, students \$10; no vouchers or passes. One screening of each installment must be selected at time of purchase.*



**Les Misérables** Hugo goes huge

**Burning Bush** Saturday, August 30, 12:30. Sunday, August 31, 12:30. Directed by Agnieszka Holland. Originally a three-part miniseries made for HBO Europe, the sensational new movie from the internationally acclaimed Polish director of *Europa, Europa* and *The Secret Garden* charts the dramatic events that ensued when Prague student Jan Palach set himself on fire in 1969 to protest the Soviet occupation of Czechoslovakia. "A deluxe multi-character drama that blends real history with semi-fictionalized spy thriller and soap opera elements" —*Hollywood Reporter*. Cleveland premiere. (Czech Republic, 2013, subtitles, 234 min.) *Special admission \$12; CMA members, seniors 65 & over, students \$10; no vouchers or passes.*

## LES MIZ 1934

Largely unknown in America, Raymond Bernard's 1934 *Les Misérables* is widely regarded as the greatest screen version of Victor Hugo's oft-filmed epic novel. Consisting of three separate movies, this adaptation stars Harry Baur as Jean Valjean, the petty thief and parolee who is pursued for 20 years by relentless police inspector Javert (Charles Vanel). "What a treasure!" —Phillip Lopate. Shown over three successive Wednesday nights. (France, 1934, subtitles, total 288 min.) *Each part \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher. Whole film (all three tickets or vouchers must be purchased before the start of Part 1 on 8/13) \$21; members, seniors, students \$15; no passes.*

**Part 1: Tempest in a Skull** Wednesday, August 13, 7:00. 115 min.

**Part 2: The Thénardiens** Wednesday, August 20, 7:00. 86 min.

**Part 3: Liberty, Sweet Liberty** Wednesday, August 27, 7:00. 87 min.

## PERFORMING ARTS

CMA Ohio City Stages, presented by Charter One, returns for a weekly summer block party in front of the Transformer Station during the month of July. Every Wednesday evening at 7:30 features acclaimed global musical artists in free, outdoor concerts.

### Schedule

July 2 *Chicha Libre* (modern Cumbia)  
 July 9 *Noura Mint Seymali* (Mauritania)  
 July 16 *Conjunto Chappottin* (Cuban “son”)  
 July 23 *BaianaSystem* (Bahia, Brazil)  
 July 30 *Mokoomba* (Zimbabwe)



**Transformer Performers** include (below) Noura Mint Seymali, Conjunto Chappottin, and Mokoomba



### COMING SOON

The museum continues in its commitment to presenting the best in the performing arts from around the world. Highlights of next season’s lineup include two special off-site programs featuring the music of Pulitzer Prize-winning composer **John Luther Adams** (*Veils and Vesper* and *Inuksuit*). **U-Theatre** presents *Sword of Wisdom*—a work that blends traditional Taiwanese drumming with percussion, dance, and martial arts. The **Intonarumori**, or “noise intoners” of visionary Italian Futurist painter/composer Luigi Russolo, make their debut in Cleveland. These 16 instruments were rebuilt in 2009 by Luciano Chessa from Russolo’s original pre-WWI blueprints. The Intonarumori will be on display as Chessa works with local performers during a week-long residency that culminates in a concert in Gartner Auditorium. Leading exponents of Renaissance sacred music, the acclaimed vocal ensemble **Tallis Scholars** make their CMA debut with a program centering on works by William Byrd and Josquin des Prez’s *Missa Gaudeamus*. **Ragamala Dance**

joins with jazz saxophonist/composer **Rudresh Mahanthappa** in *Song of the Jasmine*—an inspired new work that freely moves between past and present, composition and improvisation, music and dance, delving into the concept of longing through the lens of recollection, appeal, and total surrender.

The series of adventurous music performances at the Transformer Station continues to feature improvised and composed music by some of the most remarkable artists of our time.

Deepening ties with area institutions such as the Cleveland Institute of Music, Case Western Reserve University, Oberlin Conservatory, and the Cleveland School of the Arts offer exciting opportunities to engage the community with performances by young artists and faculty.

Full series details to be announced soon, so watch your mailbox (and inbox) for season announcements. Join the CMA e-news mailing list at [www.clevelandart.org/enews](http://www.clevelandart.org/enews) to receive all the latest updates.

## MIX RETURNS IN AUGUST

**MIX: Caliente** Friday, August 1, 5:00–10:00. Last year was so successful we are turning up the heat again. Celebrate Latin music and salsa dancing on the south terrace as we partner with Tropical Cleveland for one hot summer night. Begin the evening with dance lessons so you can salsa through sunset. To cool off, step inside our Meso-american galleries to learn the stories behind these masterpieces in state-of-the-art air conditioning. Special pricing for an extended MIX: \$10, CMA members \$4; day of event \$12/\$6.



## IN THE GALLERIES

**Guided Tours** 1:30 daily, plus Saturday and Sunday at 2:30. Join a CMA-trained volunteer docent and explore the galleries and nonticketed exhibitions. Tours and topics selected by each docent (see [clevelandart.org](http://clevelandart.org)). Depart from the info desk. Free.

**Yoga Guided Tours** Tuesday–Saturday 2:00, Sunday 1:30, July 1–August 31. Meet at the information desk (exhibition ticket required).

**Art in the Afternoon** Second Tuesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, preregistration required; call 216-231-1482.

**Art Bites** Get some food for thought with Art Bites, lunchtime talks with a twist—unique explorations of the galleries inspired by your favorite books, television shows, and more. Meet in the atrium.

**Zombie Survival Guide** Thursday, July 17, 12:30. How will YOU fare in the zombie apocalypse? Hear terrifying tales of the undead and discuss tactics for survival in a zombie-infested world with inspiration from the galleries.

**Say Yes to the Dress** Thursday, August 21, 12:30. Summer is the season for weddings! Celebrate with an exploration of marriage portraits, wedding gifts, and matrimonial customs from all over the world.

**Ask the Conservator** Tuesdays 11:30–12:00, Thursdays and Saturdays 2:00–2:30. Conservators answer your questions in the Caravaggio focus exhibition.

**Devising Yoga/Yoga as a Device** Friday, July 11, 6:00. Yoga was devised primarily as a device for meditation in Jainism, Buddhism, and the various sects of Hinduism. Learn about the instrumentality of yoga in progressing toward *moksha/nirvana* on a guided tour led by Deepak Sarma, professor of Hinduism and Indian philosophy at Case Western Reserve University. Free; exhibition ticket required. Meet in the exhibition.

**Inside Scoop: The Armor Court** Tuesday, July 22, 1:00. Now on view in the Armor Court are loans of arms and armor from Kunsthistorisches Museum in Vienna. Discover how the museum brought these works to Cleveland with Amanda Mikolic, curatorial assistant for medieval art. Meet in the Armor Court.

Loaned armor exhibit was made possible by a gift from the Jack, Joseph and Morton Mandel Foundation.

**Shakti, Yogini, and the Feminine Side of Yoga** Wednesday, July 30, 6:00. Today the global practice of yoga is dominated by women. On a guided tour of the exhibition led by Sonya Rhie Quintanilla, curator of Indian and Southeast Asian art, explore the roles of feminine principles and the ways female imagery functioned when yoga and austerities were largely practiced by men. Free; exhibition ticket required. Meet in the exhibition.

**Music for Dürer's Women** Saturday, August 2, 2:00. David J. Rothenberg, associate professor of music at Case Western Reserve University, gives an overview of German music from Albrecht Dürer's era, with emphasis on compositions pertinent to the objects on display in the exhibition *Dürer's Women*. Hear recordings of works by Heinrich Isaac (c. 1450–1517), Ludwig Senfl (c. 1486–1542/3), and Johann Walter (1496–1570), among others. Free; meet in the prints and drawings gallery.

**Visualizing Yoga through Architecture and Landscape** Friday, August 15, 6:00. Tamara Sears of Yale University leads a guided tour that explores the ways in which landscapes and buildings deemed ideal places for yoga practice were beautifully evoked through sculpture and painting. Ticket required; meet in the exhibition.

**Albrecht Dürer's *The Life of the Virgin*** Saturday, August 16, 2:00, prints and drawings galleries. Guest curator Dana E. Cowen discusses Albrecht Dürer's 1511 woodcut series *The Life of the Virgin* in honor of the Feast of the Assumption of Mary, celebrated annually in Little Italy. Comprising 20 prints, the devotional series was among the artist's most popular for its naturalism and accessibility. Free; meet in the exhibition.

**The Yogis: Magicians, Mercenaries, Soldiers, Spies, and Sages from Indian History** Wednesday, September 3, 6:00. Ananya Dasgupta reveals the lesser-known history of armed ascetics, using works in the show to explore histories of struggles over political power, rent, land, and sacral geographies. She traces how the yogi was stripped of worldly power and reduced to exotica from an "other-worldly East." Free; exhibition ticket required. Meet in the exhibition.

## STROLLER TOURS

Third Wednesdays, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; preregistration encouraged. Meet in the atrium.

**Vive La France!** July 16

**Around the World** August 20

**Inside/Outside** September 17



AMANDA MIKOLIC

## LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit [clevelandart.org](http://clevelandart.org).

**Blending Yoga Wisdom with Modern Medicine** Saturday, July 19, 2:00. Join Cleveland Clinic's Wellness Institute Mladen Golubic, medical director for the Center for Lifestyle Medicine, and Judi Bar, yoga therapist and yoga program manager, as they discuss how and why Cleveland Clinic fuses ancient yoga traditions with modern medical practices for the overall well-being of their patients and employees. Free.

Presented by Cleveland Clinic's Wellness Institute with the International Association of Yoga Therapists.

**Distinguished Lecture in Contemporary Art: Roman Signer** Saturday, July 26, 2:00, Recital Hall. Roman Signer experiments with everyday objects like chairs, canoes, tables, tents, or remote-controlled helicopters and relates them to earth, wind, gunpowder, fire, and water in unexpected ways. What is true for chemistry and phys-

ics is also true for Signer's practice: that from the combination of basic elements something completely new can emerge and that every action has a reaction. Rarely seen in the United States, Signer is thought by many to be Switzerland's most important artist and undoubtedly one of the major figures in international contemporary art since the early 1970s. He presents a selection of his films, with commentary. Free; reservations recommended.

**Yoga and Yogis at the Kumbh Mela Festival** Wednesday, August 20, 7:00, Gartner Auditorium. The triennial Kumbh Mela festivals are the largest gatherings of people on the planet. At their heart are the sadhus, Hindu holy men, who have been the foremost practitioners of yoga for more than 2,500 years. James Mallinson has spent several years in India living with these traditional yogis and has attend-



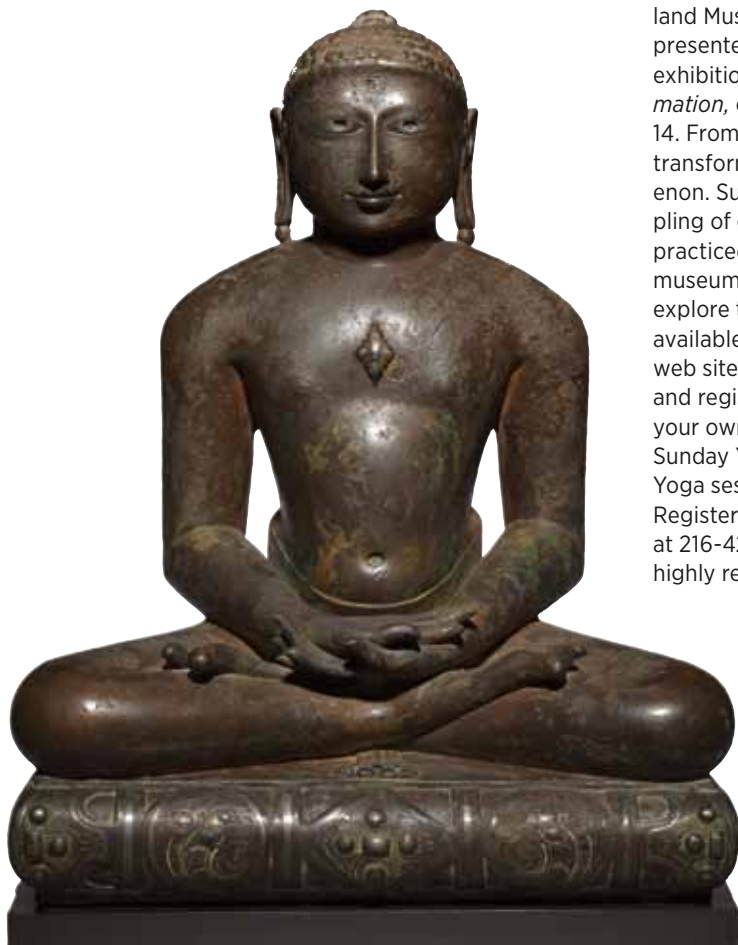
ed every Kumbh Mela since 1992. In this talk he discusses the two ancient (and still thriving) traditions of yoga—tantric and ascetic—as found in Sanskrit texts. He will show photographs from his experiences and will draw on *Yoga: The Art of Transformation* to illuminate his talk. Free; reservations recommended.

## YOGA PROGRAMS

**Sunday Yoga** Sundays, June 29–August 31, 11:00 and 2:30. Join the Cleveland Museum of Art for Sunday Yoga, presented in conjunction with the exhibition *Yoga: The Art of Transformation*, on view June 22–September 14. From its origins in India, yoga has transformed into a global phenomenon. Sunday Yoga presents a sampling of contemporary yoga styles as practiced in the United States, offering museum visitors the opportunity to explore the variety of yoga options available in northeast Ohio. Visit our web site for a full schedule of sessions and registration information. Bring your own mat. \$19 (exhibition and Sunday Yoga session); \$12 (Sunday Yoga session only); \$8 CMA members. Register online, in person, or by phone at 216-421-7350. Advance registration highly recommended.

**Yoga on the Lawn** Wednesdays, July 2–August 27, 6:00, north lawn. Join Zenworks Yoga for a free family yoga experience on the museum's north lawn every Wednesday evening from July 2 through August 27. Zenworks Yoga is a Cleveland-based nonprofit organization that works with other nonprofits to provide yoga services to children and families at no cost. Bring your own mat. Free, drop-in.

**Exhibition Seminar: Dharma and Darshan** Tuesdays, July 8, 15, 22, and 29, 11:00–12:30. Deepak Sarma, professor of religious studies at Case Western Reserve University, leads a four-week exploration of Hinduism, Jainism, Buddhism, and yoga. Attendees learn the basic doctrines of each topic and then behold exemplary objects in the CMA galleries. \$95, CMA members \$75. Register through the ticket center.



**Jina (Tirthankara)** 900s–1000s. India, Rajasthan, Medieval period. Bronze with silver inlay; h. 61.5 cm. Severance and Greta Millikin Purchase Fund 2001.88





**Make & Take: Craft with Style** Second Wednesday of every month, 5:30–8:00. Drop in and join others in the atrium and participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

*Stamping* July 9

*Guest Host Christine Wisnieski*  
August 13

## ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime program that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited. Register through the ticket center, 216-421-7350.

**C is for Car** July 3

**D is for Down** July 10

**E is for Elephant** July 17

**F is for Fruit** July 24

**G is for Green** July 31

**H is for House** August 7

**I is for India** August 14

**J is for Jazz** August 21

**K is for Kite** August 28

**Art Cart** Second Sunday of every month, 1:00–3:00. Wearing gloves and guided by the Art to Go team, patrons may touch specially selected genuine works of art in an informal, intergenerational, and self-directed format in the galleries. Group sessions arranged for a fee. Call 216-707-2467.

*Cool Knights* July 13. Real pieces of armor used by medieval knights and Renaissance noblemen.

*Materials and Techniques of the Artist* August 10. Explore the processes for casting metal, blowing glass, making cloisonné, faience, silk, and more.

**Art and Fiction Book Club** Wednesdays, July 16–30, 1:30–2:45, classroom A/Ingalls Library. July's selection is *The Goldfinch*, by Donna Tartt, which tells the story of Theo Decker, a 13-year-old New Yorker who miraculously survives an accident that kills his mother. He clings to the one thing that reminds him of her: a small, mysteriously captivating painting that ultimately draws Theo into the underworld of art. This structured look at art history through both historical fiction and narrative nonfiction explores each reading selection through lectures, gallery talks, and a discussion group led by educators, curators, and other museum staff. \$40, CMA members \$30.



## FAMILY GAME NIGHT

**Atrium Block Party** Friday, July 25, 5:30–8:00. We're celebrating summer by throwing our first Block Party. Bring your family and join us in one of the largest indoor spaces in Cleveland for fun and games, then take a turn solving the Great Neighborhood Scavenger Hunt in our galleries. Finish the evening in our own "drive-in" theater. \$24 per family, \$20 CMA members; \$25 day of event. Register through the ticket center.

## SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities including art-making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

**Get Moving!** July 13. Join us for a day filled with art and movement activities inspired by the *Yoga* show.

**Creativity Explosion** August 10. Let your imagination run wild on this special family day presented in partnership with the Great Lakes Science Center.

## SUMMER ART CLASSES FOR CHILDREN AND TEENS



8 weekdays, Tuesdays and Thursdays, July 8–31, mornings ONLY, 10:00–11:30.

4 Saturdays, July 12–August 2, 10:00–11:30 or 1:00–2:30.

Are the cousins or grandchildren visiting for a week this summer? We take drop-in students for most of our summer classes. Fee: \$12 per child. Contact [dhanslik@clevelandart.org](mailto:dhanslik@clevelandart.org) or 216-707-2182 for availability.

Most weekday classes \$112, CMA members \$96; Art for Parent and Child \$128/\$112, Claymation \$165/\$140. Most Saturday classes \$56, CMA members \$48; Art for Parent and Child \$64/\$56, Painting Studio for Teens mornings \$65/\$50 or extended day \$110/\$90. Register through the ticket center.

**Art for Parent and Child (age 3)** Mornings ONLY. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

**Mini-Masters: Color (ages 4–5)** Children learn about color and art and make their own colorful creations.

**Summer Breeze (ages 5–6)** Paint, draw, and construct with the energy of summer in kinetic forms, from kites and waving flags to things on the wing.

**Inside Out (ages 6–8)** Explore what is on the inside as well as the outside—from interiors to landscapes, to what's inside a mechanical device and how our skeletons are constructed to what we wear outside to protect ourselves.

**Made in America (ages 8–10)** Experience the art of Native Americans, settlers and explorers, turn-of-the-century decorative artists, and even modern-day artists.

**Nature Study (ages 10–12)** Young artists study and re-create both the beautiful and the unusual in nature using paint, colored pencil, and other media.

**Teen Drawing Workshop (ages 13–18)** Weekday mornings ONLY. Learn from

observation in the galleries as well as exercises in the classroom.

**Claymation: Bring Art to Life (ages 11 and up)** Weekday mornings only. Make characters from armatures and polymer clay. Use paintings from our CMA collection as the backdrop and breathe new life and narratives into them. We will use our editing equipment to produce stop-action animated shorts. Instructor: Dave Shaw. Limit 10. \$165, CMA members \$140.

**Painting Studio for Teens (ages 13–18)** Using works in our collection, students focus on different styles and techniques in watercolor and acrylic. Sign up for the extended day to dedicate more attention to your craft.

**Special pricing** Mornings, 10:00–12:00: \$65, CMA members \$50. Extended day, 10:00–2:30 (lunch on your own): \$110, CMA members \$90.

**Save the dates for fall!** 6 Saturdays, October 18–November 22.

## ART TOGETHER

Art Together is about families making, sharing, and having fun together in the galleries and in the classroom.

**Art Together: Cross-Generation** Wednesdays, 4:00–5:30. Grandparents and grandchildren work together with Gallery One as a jumping-off point for these workshops. Special friends are welcome. Fee per class for adult/child pair: \$36, CMA members \$30; each additional person \$10.

*Catch the Lightning Thief* July 9. Discuss books and movies about Percy Jackson based on the works of Rick Riordan and explore Greek mythological heroes in the museum. Make your own heroic pop-up book.

*Illustrious Illustrations* July 16. Explore the way artists tell stories in the museum collection. Create your own illustrated book that tells a stupendous story. Even your own fingerprints can become expressive characters.

*Everyone Wants to Be in Pictures* July 23. Explore how artists create por-

traits and self-portraits. Create your own short film or comic book taking your family center stage.

**Art Together: Summer Fun** Fridays, 10:00–11:30. Visit the galleries and return to the classroom to try new techniques and materials. Fee per workshop for adult/child pair: \$24, CMA members \$20; each additional person \$10.

*Inside/Outside* August 1  
*3-D* August 8  
*Camp Crafts* August 15

**Blue Sunday: Cyanotype Workshop** Sunday, September 7, 1:00–3:30. Cyanotypes are one of the simplest to make of all the photographic processes. As their name implies, the printed image is a deep blue color. We'll visit our photography galleries for inspiration and then your family will create its own beautiful blue images. Fee for adult/child pair: \$36, CMA members \$30; each additional person \$10. Member registration begins August 1, general registration on August 15.

## MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. One adult/child pair \$65, CMA family members \$55. Limit 9 pairs. Additional child \$24. Register through the ticket center.

**July Session** 4 Fridays, July 11–August 1, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Color*, *Mobiles*, *Sorting and Matching*, and *Summer*.

**Save the dates for our fall sessions!**

4 Fridays, September 5–26  
4 Fridays, October 3–24  
4 Fridays, October 31–November 21



**Kids Registration**

**216-421-7350** or in person. More information: [familyyouthinfo@clevelandart.org](mailto:familyyouthinfo@clevelandart.org) or 216-707-2182.

**Adult Registration**

**216-421-7350** or in person. More information: [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org) or 216-707-2488. Supply lists available at the ticket center.

**Cancellation Policy**

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention. All fall watercolor classes are held at the Community Arts Studio (CAS) at 1843 Columbus Road, Cleveland. Registration in person or call the ticket center. For more information email [adultstudios@clevelandart.org](mailto:adultstudios@clevelandart.org). Supply lists available at the ticket center.

**Chinese Painting 4-Week Intensive:**

**Four Gentlemen** 4 Fridays, July 11–August 1, 12:30–4:30. Instructor: Mitzi Lai. Learn about the philosophy behind Chinese painting and how to paint the Four Gentlemen in this 4-part workshop. Session 1: *Philosophy and Bamboo* (this class is a prerequisite and must be taken first); session 2: *Plum Blossom*; session 3: *Orchid*; session 4: *Chrysanthemum*. 4-part workshop \$230, CMA members \$180. Individual sessions \$60, CMA members \$50.

**All-Day Workshop: Painting on Silk**

Saturday, August 9, 10:00–4:00 (lunch on your own). Instructor: fiber artist Susan Skove. Learn skills to paint on silk using gutta, a linear resist. After demonstration and discussion of design ideas, you're ready for a brief practice period followed by painting your own silk scarf. \$80, CMA members \$65. Plus \$25 materials fee to

instructor for materials and silk fabric. Supply list at the ticket center.

**Master Class: Life Drawing** Saturday, August 9, 1:00–4:00. ARTneo (formerly Cleveland Artists Foundation) and CMA are collaborating on a life drawing class with Cleveland Arts Prize winner, master artist, and educator Shirley Aley Campbell. \$60, ARTneo and CMA members \$46 (includes model fee and parking).

**Intermediate Painting** 8 Tuesdays, September 9–October 28, 10:00–12:30. Instructor: Susan Gray Bé. Build your skills and advance to the next level with your compositions and color mixing. Exercises, discussions, and critiques provided along with individual attention in this relaxed studio class. \$195, CMA members \$150.

**Chinese Painting** 6 Tuesdays, September 9–October 28 (no class September 23 or 30), 1:00–3:30. Instructor: Mitzi Lai. Experienced students continue explorations in Chinese master techniques. \$145, CMA members \$115.

**Introduction to Drawing** 8 Tuesdays, September 9–October 28, 1:00–3:30. Instructor: Darius Steward. Learn simple drawing techniques using graphite and conté crayon on paper. \$195, CMA members \$150. CMA provides basic supplies, or bring your own.

**Drawing in the Galleries** 8 Wednesdays, September 10–October 29, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils. See light as contrasting shape while adding structure and detail with line, tone, and color. All skill levels and high school students welcome. \$202, CMA members \$155. All supplies provided.

**Watercolor** 8 Wednesdays, September 10–October 29, 9:30–12:00, Community Arts Studio. Instructor: Jesse Rhinehart. Learn advanced color mixing and composition in a relaxed atmosphere. Paper provided. Materials list discussed at first class. All levels welcome. \$195, CMA members \$150.

**Watercolor in the Evening** 8 Wednesdays, September 10–October 29, 6:00–8:30, Community Arts Studio. Instructor: Jesse Rhinehart. Relax and

unwind after work. Learn about color mixing and basic composition. Paper provided. Materials discussed at first class. All levels welcome. \$195, CMA members \$150.

**Beginning Watercolor** 8 Thursdays, September 11–October 30, 9:30–12:00, Community Arts Studio. Instructor: Jesse Rhinehart. All levels welcome, from beginner to advanced. Beginners will be given a comprehensive approach to watercolor. Paper provided. Materials discussed at first class. \$195, CMA members \$150.

**Composition in Oil** 8 Fridays, September 12–November 7 (no class on October 3), 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, texture, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-on-wet blending, and glazing. Geared to all levels. Beginners and high school students needing observation work are welcome. \$213, CMA members \$165 (price includes model fee). Bring your own supplies or buy for \$80.

**All-Day Workshop: Shibori** Saturday, September 13, 10:00–4:00 (lunch on your own). Instructor: fiber artist JoAnn Giordano. Shibori is a Japanese tie-dye method for creating complex patterns, textures, and color on cloth. A variety of effects are possible by folding, binding, clamping, stitching, and pole dyeing the fabric; over dyeing produces layering of color. Students will use low-water immersion and direct painting of fiber-reactive dye on cotton. Wearables will be emphasized: scarves, T-shirt, and a cotton garment. \$90, CMA members \$75 (includes dye, auxiliary chemicals, and fabric). Supply list at the ticket center.

**All-Day Workshop: Ikebana** Saturday, September 13, 10:00–4:00 (lunch on your own). Instructor: Isa Rangathan. Create modern abstract floral designs using traditional Japanese principles of flower arranging. This class emphasizes shape, line, and form. \$85, CMA members \$70. Students share the cost of flowers.





## CHALK FESTIVAL

**25th Annual Chalk Festival** Saturday, September 20, 11:00–5:00, and Sunday, September 21, noon–5:00. Enjoy chalk artists and entertainment at no charge. Chalk your own pictures: large square and 24-color box of chalk, \$16 each; small square and 12-color box of chalk, \$8 each. Drop-in registration. Groups are requested to preregister. For more information contact 216-707-2483 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Chalk Making and Street Painting** Sunday, September 14, 2:00–4:30; repeats Wednesday, September 17, 6:00–8:30. Learn to make chalk using an old world recipe with new world materials as well as professional techniques for masking, stenciling, shading, and enlarging a picture. \$25/individual, \$75/family. Children under 15 must register and attend with someone older. Fee includes materials and reserves chalk and a square for the festival. Contact 216-707-2483 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

**Community Arts Around Town** Enjoy Community Arts artists and performers throughout the summer at area events. For details and updated information see [clevelandart.org](http://clevelandart.org).

**Art Crew** A troupe of characters based on objects in the museum's permanent collection gives the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Bill Poynter at 216-707-2487 or [commartsinfo@clevelandart.org](mailto:commartsinfo@clevelandart.org).

## FALL STUDIOS AT LAUREL BUTLER CAMPUS

7420 Fairmount Road (between County Line and Caves Road, just east of the Chagrin River Valley). Classes at this lovely rural site are open to the public and are a collaboration of CMA, CWRU, and Laurel School. Call 216-368-2090 to register. See [clevelandart.org](http://clevelandart.org) for full details.

**Oil Painting** 6 Thursdays, September 11–October 16, 9:30–12:30. Instructor: Susan Gray Bé. Learn about wet-into-wet blending, glazing, and color mixing. Bring your own supplies or buy from instructor for \$80. \$225.

**Mediterranean Decorated Tiles and Mosaics** 6 Mondays, September 15–October 20, 9:30–12:30. Instructor: George Woideck. Work in majolica tile and mosaics of glass and broken tile. \$35 supplies fee first day. \$225.

**Drawing** 6 Tuesdays, September 16–October 21, 9:30–12:30. Instructor: Cliff Novak. Learn creative drawing processes working with various materials, methods, and techniques. Supplies fee first day. \$225.

**Metals: Working with Wire** 4 Wednesday evenings, October 1–22, 6:30–9:30. Instructor: Catherine Butler. Make jewelry or objects of steel, brass, and copper wire. Supplies fee first day. \$150.

## TEXTILE ART ALLIANCE EVENTS

**Exhibition Opening & Reception** Friday, July 11, 6:00–9:00, recital hall and the textiles gallery. *Floral Delights: Textiles from Islamic Lands*. Louise W. Mackie, curator of textiles and Islamic art, talks about spectacular textiles that evoke eternal spring. Enjoy the company of fellow TAA members. TAA members only. Invitation to follow.

**Play Day: Knitting with Beads** Friday, September 12, 10:00–4:00, CMA Green Room. Knitting with beads is fun and easy! This is a technique class, although you will have the opportunity to make one of two projects. Basic knitting skills required. Limit 12 students. \$20 supply fee includes beads, knitting needles, thread. \$35, TAA members \$20.

Reservations: Elinor Polster, 216-752-2292 or [elinor.polster@gmail.com](mailto:elinor.polster@gmail.com).

## FOR TEACHERS

**Art to Go** See and touch amazing works of art from the museum's education art collection at your school, library, community center, or other organization. Full information at [clevelandart.org](http://clevelandart.org) or 216-707-2467.

**Art and Nature: Exploring Through Observation** (in partnership with Holden Arboretum) July 29–31, 9:30–3:30. During this three-day workshop, investigate curricular connections between art and nature. Using plants, water, and landforms as inspiration, navigate art-making and science-based explorations as you discover classroom applications for all ages. Participants will engage in a variety of hands-on activities, take home projects of their own creation, and receive information about exciting new resources from both the museum and the arboretum. Spend two days at Holden exploring the gardens and one day at CMA using the collection and grounds. Cost: \$200. Workshop fee includes some supplies and parking (lunch on your own). Graduate credit is available for \$150 for 1 semester hour. Register through the Holden Arboretum: 440-602-8833 or online at [www.holdenarb.org/education/teacher-professional-development.asp](http://www.holdenarb.org/education/teacher-professional-development.asp). Direct questions to [ProgramRegistrations@holdenarb.org](mailto:ProgramRegistrations@holdenarb.org).

**Educators Open House** Wednesday, August 6, 2:30–5:30. Learn about the CMA's resources for students and teachers, receive free classroom materials, and explore the museum during our annual open house. For more information contact Dale Hilton at 216-707-2491 or [dhilton@clevelandart.org](mailto:dhilton@clevelandart.org).

**Teacher Resource Center Advantage** Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or [dhilton@clevelandart.org](mailto:dhilton@clevelandart.org)) or Hajnal Eppley (216-707-6811 or [heppley@clevelandart.org](mailto:heppley@clevelandart.org)). To register for workshops, call 216-421-7350.



## TRANSFORMATION

**THANKS**

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition sign located in the Gallery One corridor. During July and August we proudly acknowledge the annual support of the following donors:

Randall J. and Virginia N. Barbato  
Mr. and Mrs. Dean C. Barry  
Hanna H. and James T. Bartlett  
Fred and Laura Ruth Bidwell  
Marilyn and Larry Blaustein  
Leigh and Mary Carter  
Dr. John and Helen Collis  
Sally and Sandy Cutler  
Mrs. George N. Daniels

## LIBRARY PARTNERS

Linda C. Ehrlich, associate professor of Japanese, world literature, and cinema at CWRU, has been an avid supporter and user of the Ingalls Library for many years. For courses such as “Shadows: Classical Japanese Theatre on Film” and “Peninsular Spanish Cinema,” she asked the reference staff to meet with students to view items from the library’s rare book collections that relate to the theme of each class and provide inspiration for semester-long research. She also has incorporated works of art from the museum’s collection into each class and requires that students research these works using publications in the library’s book collection. Students enrolled in the courses were introduced to the many databases that support research on objects in the CMA collection. Sharing the library’s resources with academic disciplines other than art history provides an opportunity to bridge academic disciplines and engage new audiences.

## TRANSFORMATION

**SATURDAY, OCTOBER 25**

**GALA CELEBRATION**

for the completion of

Transformation: The Campaign

for the Cleveland Museum of Art

If you wish to be added to the invitation list,  
please send your name and address to  
[CMAGala@clevelandart.org](mailto:CMAGala@clevelandart.org) or call 216-707-2267.

# JULY



Chicha Libre Ohio City Stages

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
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**\$** Admission fee  
**R** Reservation required  
**T** Ticket required  
**M** Members only

\*CAS Community Arts Studio, 1843 Columbus Rd  
 \*LBC Laurel Butler Campus, 7420 Fairmount

**1**

**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**2**

**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**  
**Lawn Yoga** 6:00  
**Film** 7:00 *Phantom Lady* **\$**  
**Ohio City Stages** 7:30  
*Chicha Libre*

**3**

**Art Stories** 10:30-11:00  
*C is for Car* **R**  
**Guided Tour** 1:30  
**Tour** 1:30 Yoga **T**

**4**

**Museum closed**

**5**

**Guided Tour** 1:30 & 2:30  
**Tour** 2:00 Yoga **T**

**6**

**Sunday Yoga** 11:00 & 2:30 **RST**  
**Guided Tour** 1:30 & 2:30  
**Film** 1:30 *Tim's Vermeer* **\$**  
**Tour** 1:30 Yoga **T**  
**Film** 3:15 *A Hard Day's Night* **\$**

**7**

**Museum closed**

**8**

**Class begins** 10:00 *Art Classes for Children and Teens* **RS**  
**Yoga Seminar** 11:00 *Dharma and Darshan* **RS**  
**Art in the Afternoon** 1:15 **R**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**9**

**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**  
**Art Together** 4:00-5:30 *Catch the Lightning Thief* **RS**  
**Make and Take** 5:30-8:00 *Stamping*  
**Lawn Yoga** 6:00  
**Film** 7:00 *The Killers* (1946) **\$**  
**Ohio City Stages** 7:30  
*Noura Mint Seymali*

**10**

**Art Stories** 10:30-11:00  
*D is for Down* **R**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**11**

**Class begins** 10:00 or 11:15 *My Very First Art Class* **RS**  
**Adult Studio begins** 12:30 *Chinese Painting: Four Gentlemen* **RS**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**  
**Gallery Talk** 6:00 *Devising Yoga/Yoga as a Device* **T**  
**Film** 7:00 *On My Way* **\$**

**12**

**Class begins** 10:00 or 1:00 *Art Classes for Children and Teens* **RS**  
**Guided Tour** 1:30 & 2:30  
**Tour** 2:00 Yoga **T**

**13**

**Second Sundays** 11:00-4:00 *Get Moving!*  
**Sunday Yoga** 11:00 & 2:30 **RST**  
**Guided Tour** 1:30 & 2:30  
**Art Cart** 1:00-3:00 *Cool Knights*  
**Tour** 1:30 Yoga **T**  
**Film** 1:30 *On My Way* **\$**

**14**

**Museum closed**

**15**

**Yoga Seminar** 11:00 *Dharma and Darshan* **RS**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**16**

**Stroller Tour** 10:30-11:30 *Vive La France!* **R**  
**Guided Tour** 1:30  
**Book Club begins** 1:30 *The Goldfinch* **RS**  
**Tour** 2:00 Yoga **T**  
**Art Together** 4:00-5:30 *Illustrious Illustrations* **RS**  
**Lawn Yoga** 6:00  
**Film** 7:00 *The Suspect* **\$**  
**Ohio City Stages** 7:30  
*Conjunto Chappottin*

**17**

**Art Stories** 10:30-11:00  
*E is for Elephant* **R**  
**Art Bites** 12:30 *Zombie Survival Guide*  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**18**

**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**  
**Film** 6:45 *The Galapagos Affair* **\$**

**19**

**Guided Tour** 1:30 & 2:30  
**Tour** 2:00 Yoga **T**  
**Lecture** 2:00 *Blending Yoga Wisdom and Modern Medicine*

**20**

**Sunday Yoga** 11:00 & 2:30 **RST**  
**Guided Tour** 1:30 & 2:30  
**Film** 1:30 *The Galapagos Affair* **\$**  
**Tour** 1:30 Yoga **T**

**21**

**Museum closed**

**22**

**Yoga Seminar** 11:00 *Dharma and Darshan* **RS**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**23**

**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**  
**Art Together** 4:00-5:30 *Everyone Wants to Be in Pictures* **RS**  
**Lawn Yoga** 6:00  
**Film** 7:00 *Christmas Holiday* **\$**  
**Ohio City Stages** 7:30  
*BaianaSystem*

**24**

**Art Stories** 10:30-11:00  
*F is for Fruit* **R**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**25**

**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**  
**Family Game Night** 5:30-8:00 *Atrium Block Party* **RS**  
**Film** 7:00 *Breath of the Gods* **\$**

**26**

**Guided Tour** 1:30 & 2:30  
**Lecture** 2:00 *Roman Signer* **R**  
**Tour** 2:00 Yoga **T**

**27**

**Sunday Yoga** 11:00 & 2:30 **RST**  
**Guided Tour** 1:30 & 2:30  
**Film** 1:30 *Breath of the Gods* **\$**  
**Tour** 1:30 Yoga **T**

**28**

**Museum closed**  
**Camp** 9:00 *Summer Dig* **RS**

**29**

**Teacher Workshop** 9:30-3:30 *Art and Nature* **RS**  
**Yoga Seminar** 11:00 *Dharma and Darshan* **RS**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**30**

**Teacher Workshop** 9:30-3:30 *Art and Nature* **RS**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**  
**Gallery Talk** 6:00 *The Feminine Side of Yoga* **T**  
**Lawn Yoga** 6:00  
**Film** 7:00 *Cry of the City* **\$**  
**Ohio City Stages** 7:30  
*Mokoomba*

**31**

**Teacher Workshop** 9:30-3:30 *Art and Nature* **RS**  
**Art Stories** 10:30-11:00  
*G is for Green* **R**  
**Guided Tour** 1:30  
**Tour** 2:00 Yoga **T**

**Ask the Conservator** Tuesdays 11:30-12:00, Thursdays and Saturdays 2:00-2:30

## ONLINE CALENDAR


Sortable online calendar at [ClevelandArt.org/calendar](http://ClevelandArt.org/calendar)



**BaianaSystem**  
 Ohio City Stages



# AUGUST

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
			<b>Hateship Loveship</b> Kristin Wiig in a dramatic role			<b>1</b> <b>Member Registration begins</b> <i>Art Together: Blue Sunday</i> <b>R\$</b> <b>Art Together</b> 10:00–11:30 <i>Inside/Outside</i> <b>R\$</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>MIX</b> 5:00–11:00 <i>Caliente</i> <b>T</b> <b>Film</b> 7:00 <i>The Retrieval</i> <b>\$</b>
<b>3</b> <b>Sunday Yoga</b> 11:00 & 2:30 <b>R\$T</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Film</b> 1:30 <i>The Retrieval</i> <b>\$</b> <b>Tour</b> 1:30 Yoga <b>T</b>	<b>4</b> <b>Museum closed</b>	<b>5</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b>	<b>6</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Educators Open House</b> 2:30–5:30 <b>Lawn Yoga</b> 6:00 <b>Film</b> 7:00 <i>Criss Cross</i> <b>\$</b>	<b>7</b> <b>Art Stories</b> 10:30–11:00 <i>H is for House</i> <b>R</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b>	<b>8</b> <b>Art Together</b> 10:00–11:30 <i>3-D</i> <b>R\$</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Pre-opening Party</b> 8:00 <i>Night Before 9</i> <b>T*</b>	<b>9</b> <b>All-day Workshop</b> 10:00–4:00 <i>Painting on Silk</i> <b>R\$</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Tour</b> 2:00 Yoga <b>T</b>
<b>10</b> <b>Second Sundays</b> 11:00–4:00 <i>Creativity Explosion</i> <b>Sunday Yoga</b> 11:00 & 2:30 <b>R\$T</b> <b>Art Cart</b> 1:00–3:00 <i>Materials and Techniques of the Artist</i> <b>Guided Tour</b> 1:30 & 2:30 <b>Film</b> 1:30 <i>Hateship Loveship</i> <b>\$</b> <b>Tour</b> 1:30 Yoga <b>T</b>	<b>11</b> <b>Museum closed</b>	<b>12</b> <b>Art in the Afternoon</b> 1:15 <b>R</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b>	<b>13</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Make and Take</b> 5:30–8:00 with Christine Wisniewski <b>Lawn Yoga</b> 6:00 <b>Film</b> 6:00 <i>Mystical Journey: Kumbh Mela</i> <b>Film</b> 7:00 <i>Les Misérables</i> (part 1) <b>\$</b>	<b>14</b> <b>Art Stories</b> 10:30–11:00 <i>I is for India</i> <b>R</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b>	<b>15</b> <b>Registration begins</b> <i>Art Together</i> <b>R\$</b> <b>Art Together</b> 10:00–11:30 <i>Camp Crafts</i> <b>R\$</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Gallery Talk</b> 6:00 <i>Visualizing Yoga through Architecture and Landscape</i> <b>T</b> <b>Film</b> 7:00 <i>Bicycling with Molière</i> <b>\$</b>	<b>16</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Gallery Talk</b> 2:00 <i>The Life of the Virgin</i>
<b>17</b> <b>Sunday Yoga</b> 11:00 & 2:30 <b>R\$T</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Tour</b> 1:30 Yoga <b>T</b> <b>Film</b> 1:30 <i>Bicycling with Molière</i> <b>\$</b>	<b>18</b> <b>Museum closed</b>	<b>19</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b>	<b>20</b> <b>Stroller Tour</b> 10:30 <i>Around the World</i> <b>R</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Lawn Yoga</b> 6:00 <b>Lecture</b> 7:00 <i>Kumbh Mela Festival</i> <b>R</b> <b>Film</b> 7:00 <i>Les Misérables</i> (part 2) <b>\$</b>	<b>21</b> <b>Art Stories</b> 10:30–11:00 <i>J is for Jazz</i> <b>R</b> <b>Art Bites</b> 12:30 <i>Say Yes to the Dress</i> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b>	<b>22</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Film</b> 6:45 <i>The New Rijksmuseum</i> (parts 1 & 2) <b>\$</b>	<b>23</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Tour</b> 2:00 Yoga <b>T</b>
<b>24</b> <b>Sunday Yoga</b> 11:00 & 2:30 <b>R\$T</b> <b>Film</b> 12:30 <i>The New Rijksmuseum</i> (parts 1 & 2) <b>\$</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Tour</b> 1:30 Yoga <b>T</b> <b>Film</b> 2:45 <i>The New Rijksmuseum</i> (parts 3 & 4) <b>\$</b>	<b>25</b> <b>Museum closed</b>	<b>26</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b>	<b>27</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Lawn Yoga</b> 6:00 <b>Film</b> 7:00 <i>Les Misérables</i> (part 3) <b>\$</b>	<b>28</b> <b>Art Stories</b> 10:30–11:00 <i>K is for Kite</i> <b>R</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b>	<b>29</b> <b>Guided Tour</b> 1:30 <b>Tour</b> 2:00 Yoga <b>T</b> <b>Film</b> 6:45 <i>The New Rijksmuseum</i> (parts 3 & 4) <b>\$</b>	<b>30</b> <b>Film</b> 12:30 <i>Burning Bush</i> <b>\$</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Tour</b> 2:00 Yoga <b>T</b>
<b>31</b> <b>Sunday Yoga</b> 11:00 & 2:30 <b>R\$T</b> <b>Film</b> 12:30 <i>Burning Bush</i> <b>\$</b> <b>Guided Tour</b> 1:30 & 2:30 <b>Tour</b> 1:30 Yoga <b>T</b>	<b>*Night Before 9: Out in Art!</b> Friday, August 8, 8:00–midnight. Tickets to the Gay Games 9 pre-opening party go on sale June 30.					

Criss Cross  
Summer noir



[www.clevelandart.org/connect](http://www.clevelandart.org/connect)

**Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00–5:00

Wednesday, Friday  
10:00–9:00

Closed Monday

**Administrative  
Telephones**

216-421-7340  
1-877-262-4748

**Membership**

216-707-2268  
membership@  
clevelandart.org

**Box Office**

216-421-7350 or  
1-888-CMA-0033  
Fax 216-707-6659  
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[www.clevelandart.org/connect](http://www.clevelandart.org/connect)



**Blog**

[blog.clevelandart.org](http://blog.clevelandart.org)

**Provenance  
Restaurant  
and Café**

216-707-2600

**Museum Store**

216-707-2333

**Ingalls Library**

Tuesday–Friday  
10:00–5:00

Reference desk:  
216-707-2530

**Parking Garage**

0–30 minutes free;  
\$8 for 30 minutes to  
2 hours; then \$1 per  
30 minutes to \$14  
max. \$8 after 5:00.  
Members and  
guests \$6 all day.



**NEW DIRECTOR**  
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**YOGA**  
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SCULPTURE**  
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